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## PREFACE.

AFTER a great deal of labour, anxiety, and expense, I am enabled to lay my work before my Subscribers in a complete state; for the two former I have been well recompensed by the flattering reception I have met with; the latter, I trust, will be shortly repaid by the further patronage of the public. I am sincerely grateful for the favours I have already received, and hope I shall continue to deserve them in future: and now, having made my acknowledgments, I proceed to offer a few remarks in reference to the plan on which the work has been conducted.

At the commencement it was my intention to have chosen good examples, without any regard to classification; but, owing to the suggestions of several professional gentlemen, I was induced to make my selection from the best specimens of each style, beginning with the Anglo-Norman, and thence, through all the gradations, to the disuse of Gothic Architecture in the reign of Henry VIII., equalizing as far as might be the number of plates to each division, and arranging them together according to their respective dates and styles. By this means the volume might be referred to by the student, or the curious, to determine in some measure the dates and eras of similar works of the Gothic style. I have accordingly classed all my plates in a table at the beginning of the volume; and have adopted Mr. Rickman for my authority in the divisions of the style, differing only with him in one instance: this is in the last era, including a period of three hundred years, which he has named the "Perpendicular;" a division much too general, especially as there is an essential difference between the work of the former half of that period and that of the latter. I have therefore taken the liberty of subdividing this long era into two, retaining Mr. Rickman's style of Perpendicular for the former, (beginning with the year 1382, and finishing with the reign of Henry VI.) and calling the latter (commencing with the death of that monarch, and ending with the extinction of the Gothic style,) the "Tudor." Under this arrangement my table stands thus: the Anglo-Norman prevailing to the year 1189; the Early English to 1307; the Decorated English to 1382; the Perpendicular English to 1461; and the Tudor to 1530-40.

Of the utility of a work of the present kind, of the beauty of many of the subjects, or of the excellence of Gothic Architecture, I will say nothing. It will be sufficient to state that my volume contains Elevations, Sections, Plans, and Details, to show the exterior and interior arrangements, the general appearance, and the practical construction of the subjects delineated. To each plate I have attached a descriptive letter-press, sufficient to explain the contents of the plates, and to clear up any difficulty that might occur as to the situation of the details; and at the beginning I have introduced a concise account of the history and antiquities of each building whence I have taken my subjects; not original indeed, but, what perhaps is better, extracted from works of good authority.

I take this opportunity of testifying my gratitude to several gentlemen for their valuable and disinterested assistance. To the Right Hon. the Earl de Grey I am very thankful for allowing me to dedicate my publication to him, thereby giving it a distinction, at the commencement, which has proved highly beneficial to me. To the Very Rev. the Deans of Westminster and Rochester I return sincere thanks, for their obliging condescension in allowing me the range of the buildings under their charge. To the Rev. Dr. Hunt, Vice-dean of Canterbury, and the Rev. Dr. King, Archdeacon of Rochester and Rector of Stone, I am much obliged, from the same cause. To the Rev. Dr. Ingram, President of Trinity College, Oxford, I tender my cordial thanks for his kind assistance; and to Dr. Routh, President of Magdalene College, Oxford, my thanks are also due. To Sir Francis Palgrave and Sir Robert Smirke I am much indebted for many favours. I must also thank the Editor of the *Gentleman's Magazine* for his notices of my work, gently adverting to its faults, and kindly giving hints for its improvement, of which I have availed myself on more than one occasion. And, finally, to the Noblemen and Gentlemen, my subscribers, I am sincerely grateful for their patronage.

In conclusion, I may observe, that all the specimens contained in this volume are from Monastic or Ecclesiastical Architecture; and I beg to say that it is my *present* intention, at no very distant period, to produce a volume, corresponding with the present (but entirely independent of it), in which the subjects will be selected from the finest examples of Collegiate Architecture now remaining unpublished, and for which I now beg a continuance of that patronage so liberally bestowed upon the present publication.

WILLIAM CAVELER.

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Elevation and Details of the Staircase to the Registry, Canterbury Cathedral	Archbishop Lanfranc, in 1040, or Prior Conrad, 1114.	About 1120	Will. the Conqueror, or Henry I.
Plan, Section, and Various Details of the same			
Elevation of the Great West Doorway of Rochester Cathedral	Bishop Gundulph	" 1138	Henry I.
Section, Plan, and Arch Moulding of the same			
Elevation and Plan of the West Doorway of the Temple Church, London	The Knights Templars	" 1185	Henry II.
Section and Details of the same			

#### EARLY ENGLISH.

Elevation and Section of a Window at the East End of the Temple Church, London	The Knights Templars	About 1240	Henry III.
Plan and Details of the same, with Specimens of Capitals			
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Elevation, Section, &c. of the Doorway on the North side of the same			
Elevation, Section, &c. of the Arcade in the Choir of the same			
Elevation, Section, &c. of the North Window in the East Wall of the Nave of the same	Supposed by Walter de Mertou, Bishop of Rochester	" 1270	Henry III.
Elevation, Section, &c. of the South Window in the East Wall of the same			" "
Elevation, Section, &c. of the Easternmost Window in the North Wall of the same			" "
Specimens of Capitals, Bosses, Corbels, &c. in the same (two from Lincols)			
Specimens of Capitals, Finials, &c. from Westminster Abbey	Henry III.	" 1270	Henry III.
Specimens of Bosses, &c. from the same	" "	" "	" "
Specimens of Mosaic Pavement in the Chapter-house of the same	" "	" "	" "
Frontispiece—View of the Doorway from the Church into the East Cloister of the same	" "	" 1270	" "
Section and Details of the same			
Elevation and Section of the Tomb of Queen Eleanor in the same	Edward I.	" 1292	Edward I.
Elevation, &c. of a Portion of the Screen on the South Side of the Choir of Canterbury Cathedral	Prior Henry d'Estria	" 1304	" "
Elevation of the Monument of Edmund Crouchback, Earl of Lancaster, Westminster Abbey			
Elevation, &c. of a Part of the Tomb of the same	" "	" 1307	" "
Details of the same			

## DECORATED ENGLISH.

RANGE OF THE PLATES.	By whom built.	Date.	In whose Reign.
Front Elevation of the Gate of St. Augustine's Monastery, Canterbury . . . . .			
Back Elevation of the same . . . . .			
Side Elevation of the same . . . . .			
Longitudinal and Transverse Sections of the same . . . . .			
Plan of the same . . . . .			
Elevation, Plan, &c. of the Upper Part of the Tower of the same . . . . .	Abbot Fyeborn	About 1200	Edward II.
Elevation, &c. of the Battlement of the same . . . . .			
Elevation of the Towers of the Window and Portal in the same . . . . .			
Elevation of the Upper Part of the Gable, with Details of the Arch in the same . . . . .			
Elevation, &c. of the Niche, with Details of the Back Elevation of the same . . . . .			
Various Details from the same . . . . .			
Elevation, &c. of the Monument of Aymer de Valence, Earl of Pembroke . . . . .		" 1325	"
Details from the same . . . . .			
Elevation and Section of a Window in the East Cloister, Westminster Abbey . . . . .	Abbot Simon de Brychehampton	" 1345	Edward III.
Elevation of the Doorway into the Chapter-house, Rochester . . . . .			
Section and Details of the same . . . . .	Bishop John de Beves	" 1350	"
Portals and Details from the same . . . . .			
Specimens of Bosses and Brackets from St. Stephen's Chapel . . . . .		" 1371	"
Elevation of the Doorway on the South Side of the Bishop's Chapel, Ely Place . . . . .	Thomas de Arundel, Bishop of Ely	" 1340	Richard II.
Section and Details of the same . . . . .			

## PERPENDICULAR ENGLISH.

Elevation, Section, &c. of the Canopy over the Tomb of Edward III. . . . .	Richard II.	About 1360	Richard II.
Plan of the Shrine, with Details of the same . . . . .			
Elevation of the Top of the Tower of the Shrine of Henry V. . . . .	Henry VI.	" 1425	Henry VI.
Details of the same . . . . .			
Elevation of the Screen in Litcham Church, Norfolk . . . . .		" 1430	"
Two Compartments of the Upper Portion of the same, at large . . . . .			
Details of the same . . . . .			
Portal and Details from the Screen in St. Edward's Chapel . . . . .	Henry VI.	" 1440	"

## TUDOR ENGLISH.

Elevation and Section of the Chapel Tower of Magdalen College, Oxford . . . . .	By some attributed to Cardinal Wolsey	About 1504	Henry VII.
Windows of the Bellry of the same . . . . .			
Details of the same . . . . .			
Calling Plan of Abbot Islip's Chapel, Westminster Abbey . . . . .	Abbot Islip	" 1509	"
Section of the same, and Panelling in the same . . . . .			
Elevation of the Canopy of the Niche over St. Erasmus' Chapel . . . . .		" 1520	"
Plan of the Soffit, and Elevation of the Pedestal of the same . . . . .			
Details of the same . . . . .			
Longitudinal Section of the Oratory in the Cloisters of St. Stephen's Chapel, Westminster . . . . .			
Transverse Section of the same, looking East . . . . .	Dean Chambers	" 1530	Henry VIII.
Transverse Section of the same, looking West . . . . .			
Plan of the same . . . . .			
Details of the same . . . . .			
Elevation, Plan, and Section of the Niche in the Upper Oratory of St. Stephen's Chapel, Westminster . . . . .			
Elevation, &c. of the Canopy at large of the same . . . . .			
Elevation, &c. of the Pedestal at large of the same . . . . .			

## · GOTHIC ARCHITECTURE.

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### CANTERBURY CATHEDRAL.

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THE Metropolitan Church of Canterbury has already occupied much of the time and attention of numerous antiquaries, both in its history and topography, as also in its delineation; we cannot, therefore, pretend to offer anything new on the two former, but shall chiefly deduce the following general sketch of its history from Mr. Britton's work on this subject,\* in which we shall not scruple frequently to give the author's own words:

"When Augustine arrived in England in 597, there was one church already in Canterbury, (erected probably during their stay in this country by the Romans, who had been converted to the faith of Christ,) and dedicated to St. Martin. This was soon found to be too small for the converts, and King Ethelbert gave up his palace to the missionaries, upon the site of which Augustine established a cathedral, annexing to it a college of Benedictine monks; this foundation increased and prospered, and became the metropolitical church of England, the subject under

\* The History and Antiquities of the Cathedral Church of Canterbury, by John Britton, F. S. A. London: Longman, 4to, 1821.

consideration. For the space of a hundred and thirty or forty years after the death of Augustine, there seems to have been nothing recorded concerning the additions to or repairs of the original fabric; but in 743, Cuthbert, the eleventh bishop in succession from that prelate, obtained a licence to have the archbishops interred in the Cathedral, in preference to St. Augustine's Monastery; and, for this purpose, he had a chapel erected near the east end of Christ Church, which he dedicated to St. John the Baptist, and consecrated for the sepulture of himself and all future prelates of the see.

"When Odo was promoted to the archbishopric in 941, he found the roof of the Church in a very decayed condition; but he caused it to be taken down entirely, the ruined portions of the walls to be rebuilt, and the new roof of the church covered with lead.

"In 1011, the Danes landed at Sandwich, and laid siege to the city of Canterbury, which, after they had carried by assault, they entered and set fire to the church, by piling up wooden vessels against its walls, for the purpose of consuming the roof, and melting the lead; most of the monks either perished in the flames or were put to the sword.

"From this period to the time of Canute, the church remained in the roofless and dilapidated condition in which it was left by the conflagration, when Livingus, or Leoving, the successor of Elphege, who was murdered by the Danes, commenced the repairs. This work was completed by Agelnoth, the next archbishop, assisted by the munificence of Canute, who granted it the port of Sandwich, with its liberties, and taking from his head his gold crown, laid it as a proof of his devotion on the high altar of the new church.

"The new edifice was again destroyed by fire a few years previous to the accession of Lanfranc to the see, in 1070, but this prelate began with great spirit to repair the damage; he rebuilt the church from the foundations, together with the monastery and offices belonging to it; he also presented it with ornaments and rich vestments, and dedicated it anew to the Holy Trinity, and not as before to the Blessed Saviour. Anselm succeeded him; and in 1106 expended nearly the whole of his revenues in rebuilding and adorning the choir of the cathedral; the superintendence of this undertaking he intrusted to Prior's Ernulph and his successor Conrad."

But this "glorious choir" of Conrad "was also consumed by fire, and again rebuilt and dedicated by William Corboil, Archbishop of Canterbury, on the 4th of May, 1130, in presence of King Henry I. and his Queen, and David I. King

of Scotland. Again it was destroyed by fire, and again, in 1175, the reparations commenced, under the direction of William of Sens, a French architect; but, falling from a scaffold fifty feet from the ground, he was obliged to retire into France, and was succeeded the same year, 1178, by William Anglus, or the Englishman, who completed the choir, Trinity Chapel, the eastern transept, Becket's Crown, and crypts beneath:

"Subsequent to this period we do not meet with any notices of reparation or additions till 1304, when Henry de Estria repaired the whole choir, constructed three new doors and pulpit, also the admirable organ screen, and two new gables in the chapter-house: the expences of which are said to have amounted to 800*l*.

"Archbishop Sudbury, who came to the see in 1376, rebuilt the transept north and south of the tower from the foundations; and also, it is conjectured, the chapel of St. Michael, on the east side of the south wing. The nave, cloisters, and upper part of the chapter-house, including the windows, are ascribed to Thomas Chillenden, who was prior from 1391 to 1411, assisted by Archbishops Courtney and Arundel. The former of these prelates, in whose time the nave was begun, contributed towards it 1000 marks; and prevailed on Richard II. to bestow 1000*l*. for the same purpose.

"The chantry of Henry IV. was erected in 1412; and about forty years afterwards, Prior Goldstone, the first of that name, at the expense of Archbishop Chicheley, built the south-west tower and porch, and the Virgin Chapel on the east of the Martyrdom, or north-west transept. Prior Goldstone, the second of that name, assisted by Archbishop Morton, built the centre tower, called Bell Harry Steeple, about 1515; but it was begun by Prior Sellynge in 1472. The Christ Church gate, on the south-west of the cathedral, was built by Prior Goldstone in 1517; and the elegant arched braces in the nave were erected by the same prior, to strengthen the piers supporting the tower. The gatehouse at the north-west angle of the green court is probably of Lanfranc's erection; near it on the north stands the curious staircase which we shall illustrate hereafter; it was built either by Lanfranc or Prior Conrad, in the time of Anselm, but by which of the two it is difficult precisely to determine. The western part of the extensive and curious crypt under this cathedral is, we may safely conclude, of Lanfranc's design. But we have not yet assigned any date to the north-west tower, to the towers on the west wall of the eastern transept, the lower part of the chapter-house, nor to the octangular buildings, or baptistry, at the northern end of the east transept, neither can any record be found of them; we must therefore conjecture their dates

from their style of workmanship. The first mentioned of these, the north-west tower appears to have been earlier even than the time of Lanfranc, probably of Agelnoth's erection in the time of Canute; the towers west of the east transept seem likely to have been built by Anselm, when he executed such extensive repairs on this part of the church; the base of the chapter-house has the appearance of the style in use towards the latter end of the reign of Edward I. and the baptistry, in all probability, is of the time of Anselm. The font, which stood in the nave till 1787, was the gift of Dr. Warner, Bishop of Rochester, prebendary of this church in the time of Charles I." The present furnishing of the choir is of the time of Charles II., the prebendal stalls at the west end of the choir and the episcopal throne are the work of Grinling Gibbons; the latter, says Allan Cunningham, was the gift of Archbishop Jamison, and cost 70*l*.

The Priory of Christ Church was surrendered in 1539, when all the plate, jewels, and money, were seized by the crown. The cathedral suffered extremely during the rebellion against Charles I., especially the stained glass, which, the Puritans and iconoclasts took great pleasure in destroying; but of late years the church has been entirely restored; and in fact the repairs are still being carried on under the direction of George Austin, Esq., an ingenious architect residing in Canterbury.

As our design in setting out was merely to give a general sketch of the history and antiquities of this cathedral, we have confined ourselves to what was most important in a work like the present, the dates and the names of the architects employed in the various parts of this extensive structure, together with the accidents by fire or otherwise, which have given rise to the numerous improvements executed during the space of twelve hundred years. For further particulars on the subject, we must refer our readers either to Mr. Britton's book, mentioned above, whence we have extracted the chief part of the foregoing narration, or to the other publications of various ages enumerated at the end of that work.

## · ROCHESTER CATHEDRAL.

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THIS Cathedral, which is one of the most ancient in England (being nearly coeval with that of Canterbury), was founded by Ethelbert, King of Kent, in the year of our Lord 600, and in 604 dedicated to God and the apostle St. Andrew. At the same time a community of secular canons was attached to it, with Justus, one of Augustine's companions, for their bishop, which appointment he held until the year 624, when he was transferred to the diocese of Canterbury. The church must have suffered severely in the repeated attacks it sustained, first from Ethelred, King of Mereia, in 676, who plundered and nearly destroyed the city; and then from the Danes, who committed the most barbarous outrages. In the year 839, a large party of them landed at Romney, put to flight their opposers, plundered the city of Rochester, and massacred the inhabitants; and in 885, the Danish chief, Hasting, with a large force of these barbarians, sailed up the Medway, and laid siege to this city, which they very strongly intrenched; the inmates defended themselves till Alfred, coming to their assistance, forced the enemy to retire to their ships with much loss. About 930, Athelstan established three mints at Rochester, which was at that time one of the most considerable ports in England, two of which were for the use of the King and one for the Bishop. The Danes acquired a rich booty in 999, when they appeared in the Medway; for the inhabitants of Rochester, terrified at their approach, fled into the interior of the county, leaving the city to the fury of the invaders. In the reign of William the Conqueror, Gundulph, thirtieth bishop of the see, began the present church soon after his consecration by Lanfranc.



Archbishop of Canterbury, in 1077, and in 1087 converted the monastery of secular priests, founded by Ethelbert, into a convent of regular Benedictine monks, to which order he had himself belonged. In all probability he rebuilt the whole of the church, though the nave, a portion of the east cloister, and part of the crypt alone remain of his erection; the ruins of a tower, which he is said to have built as a treasury or place of security for the records of the see, are visible on the north side of the choir, between the two transepts on that side of the church. The ceremony of dedication was performed by Archbishop Corboil, in presence of King Henry I., on the 11th of May, 1130,\* during which great confusion arose, owing to a fire which broke out and raged with such violence that the city was nearly reduced to ashes. In 1137, it was again burnt; and it had scarcely recovered from that calamity, when a third accident of the same kind burst forth, spreading with great rapidity, and leaving vestiges of its devastation visible for many years afterwards. The nave is composed of a series of clustered or sometimes octagonal piers, supporting semi-circular arches, above which is a range of coupled arches which seems to have formed a front to a triforium; but this has been removed, and there is now a communication only through the otherwise solid wall. Higher still are the clere story windows, which with the roof are of much later date; the aisles contain small windows of the early pointed style: the roof of the aisles, which is of wood and of that form usually known by the term King Post, seems quite modern. The nave is very far from beautiful, owing partly to a large window in the west end, inserted in the time of Henry VII., which admits too strong a glare of light, detracting from the sombre appearance so much admired in buildings of the Norman style: the pavement, composed of red tiles intermixed with tombstones, has a mean appearance; the wooden roof also is common, and painted with bad colour. The exterior front of the door in this portion of the church is very elaborate; and, though much dilapidated, still presents a fine appearance. The Chapter-house, now in ruins, was built by Ernulph, Bishop of Rochester, between the years 1114 and 1134; three arches are still remaining, and contain work of very rich character.

The north wing of the western transept was erected by the monks, Richard de Eastgate and Thomas de Mepeham, after a conflagration which had laid in

\* Gundulph did not live to see the dedication of his church, since he died in March 1105. He was a great favorite with both William I. and Henry I., and was Confessor to Matilda, Henry's Queen. He built the keep of Rochester Castle, and the White Tower, London.

ruins the entire edifice from the nave eastward, in the year 1179. On the western side of the south wing is a chapel, used at present for morning prayers: the stone roof has been destroyed, and some of the windows blocked up; but sufficient remains to show that it was of that style of Gothic architecture used about the reign of King Henry VI.

A flight of steps leads to the choir, which is separated from the nave by a wooden screen, of barbarous workmanship, painted stone-colour; above which is the organ loft. The choir and east transepts were built about 1207, from the offerings, it is said, made at the shrine of St. William, who is interred in the north-east transept, or St. William's Chapel as it is sometimes called; they are of the early pointed style, and ornamented with shafts of Petworth marble, supporting a plain groined roof. The crypt, extending under this portion of the building, was in part built by William de Hoo. In the north-east transept is the tomb of Walter de Merton, Bishop of Rochester, and founder of Merton College, Oxford; he was thrice Chancellor of England, and died October 27th, 1227. Behind the south wall of the choir is the chapel of St. Edmund, whence there is a door into the crypt, in which was an altar to his memory; and also a door into the cloisters, of which only the east and north walls remain; the former is Norman work, the latter of the same style as the choir, and probably erected at the same time.

About 1506, new clere story windows were inserted in the nave, and the great west window was built; and some years later a new entrance-gate to the cloister, which still remains.\* The priory was surrendered on the 8th of April, 1548, when its revenue amounted to 486*l.* 11*s.* 5*d.* In 1642, Colonel Sandys and a crew of Parliamentarians were quartered in the cathedral, and, among other depredations, destroyed the seats and stalls of the choir. In 1742 it was refurnished, when stalls for the Dean and Chapter, a throne for the Bishop, and a new altar-piece, were added (the former is a poor attempt to imitate the rich pointed style); the pavement was also relaid, of Portland and Bremen stone, under the direction of Mr. Sloane. The present roof of the nave was put on by a builder of the town, about thirty years ago; it is in form of a Tudor arch, and of wood, painted. In 1826, a new tower was built, according to the design of L. N. Cottingham, Esq., Architect, of London; and at the same time a considerable sum was expended by the Dean and Chapter in repairing the whole

\* It stands at the west end of Minor Canon Row.

fabric. In the same year, the tomb of John de Shepey was discovered, buried in a wall on the north side of the choir: the effigy is a beautiful specimen of both sculpture and painting, but the other parts of the tomb are in ruins. "This little see," says Dugdale, "has yielded to the realm one Chancellor, one Lord Keeper of the Great Seal, and one Lord Treasurer; and to the Church of Rome one Cardinal."

## ST. MARY'S CHURCH, INNER TEMPLE, LONDON.\*

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WEEVER, in his "Funeral Monuments," on the credit, as he states, "of the British story," refers to a tradition of the Temple having been one of those sanctuaries originally founded by Dunwallo Mulmutius, as a place of refuge for thieves and other offenders, about the year of the world 4748; and Dunwallo himself, with other British Kings, is reported to have been buried here. However that may be, there is no difficulty in ascribing the erection of the present Temple Church to the brotherhood of the Knights Templars; † who appear to have built

\* This account is abridged from that by Mr. E. W. Brayley, in "Britton and Pugin's Illustrations of the Public Buildings of London."—London: Taylor, 1825.

† Concerning the origin and history of the Knights Templars many authors have treated, and so all ways; but, nevertheless, a short sketch may not be wholly inappropriate nor inconsistent with our present plan. This order was instituted about 1117 or 1118, for the purpose of protecting pilgrims on their passage to the Holy Land, and of defending and entertaining them while there, as well as to secure the sepulchre of Christ from all violation. It was a military order, and was commenced by Hugh de Paganis, and Godfrey de S. Audomare or S. Omer, who were at first joined only by seven other persons, but they eventually increased to such a degree, and became so renowned for their valour, that the most illustrious nobility in Christendom deemed it an honour to be admitted among them.

The Knights Templars established themselves in England about the beginning of the reign of King Stephen; and afterwards formed preceptories in divers parts of the kingdom. They lived magnificently; and in the reign of Henry III. frequently entertained the king himself, the foreign ambassadors, and the nobility. The master of the Temple was first summoned to parliament in the 40th of Henry III., and continued to sit as a peer till the dissolution of the order. He was paramount over all the preceptories and houses of the knights in the kingdom, but he was himself subject to the Grand Master of the order, whose residence was at Paris. In 1307 a grievous persecution was raised against the Templars, particularly in France, and they were accused of the commission of every species of crime. The most unjust pretences were superadded for the purpose of despoiling them of their

many of their *Basilicæ* on the general model of the Church of the Resurrection, or of the Holy Sepulchre at Jerusalem. We gather from an ancient inscription, in Saxon capitals, cut in stone and placed over the entrance, that this church was dedicated in honour of the blessed Mary, by Heraclius, Patriarch of Jerusalem, in the year of our Lord 1185—though this was not the first church erected by the Templars, for we find that they had previously settled near Holborn (Old Bourne), on the site of the present Southampton Buildings, where, on pulling down some old buildings upwards of a century ago, some remains were discovered of their original erection, which was of a circular form, like the more ancient part of the present church. In the reign of Henry II. they removed to a more magnificent structure within the range of an extensive plot of ground between Fleet Street and the Thames, in which was the present church. This residence was distinguished by the appellation of the New Temple; and it attained to such rank and importance that parliaments and general councils were sometimes held here. The eastern part of the church, forming the choir, was erected in 1240. In 1312 the order was suppressed, and Edward II. granted the Temple and its appurtenances to Aymer or Audomar de Valence, Earl of Pembroke. Two years afterwards the king, having otherwise satisfied the claims of the above earl, regranted the premises to his uncle Thomas, Earl of Lancaster, on whose attainder they reverted to the crown. In the 17th of the same reign, all the unappropriated estates of the suppressed order were granted by the king and parliament, in compliance with the injunctions of a second council assembled at Vienne in 1324, to the Knights Hospitallers of St. John of Jerusalem, whose order had been instituted for nearly similar purposes to that of the Templars, and who were then held in great repute for the extraordinary valour they had displayed in expelling the Turks from the Isle of Rhodes some years previously.

Shortly after the above grant, the prior and his brethren appear to have been

estates; and numbers were thrown into the flames under false accusations—among these was James de Molai, Grand Master of the order, who was burnt alive before a slow fire, at Paris, in the year 1313. None of the Knights were put to death in England, nor was any torture employed to elicit a confession of presumed offences; but they were eventually dispossessed of all their property, and subjected to perpetual penance in different monasteries.

In the year 1312, on the 6th of the month of May, the order of the Knights Templars was provisionally suppressed by Pope Clement V., in a private-consistory, though the Council of Vienne had previously declared in opposition to his wishes. Soon after, the provisional suppression became immediate and final; a part of their extensive possessions, which comprehended 16,000 manors and lordships, chiefly in France, was bestowed upon other orders, and the remainder was seized by the respective princes in whose dominions they were situated.

compelled, by undue influence, to convey the New Temple and its appurtenances to Hugh de la Speneer, the younger, and his heirs; but, on his attainder and execution, they again reverted to the crown. Edward III., in his 2d year, granted the custody of the revenues of the Temple possessions to William de Langford, for ten years, at the annual rent of 24*l.*; but, in the next year, the "church and places sanctified and dedicated to God," were restored to the Knights Hospitallers, "by reason whereof William Langford was abated 12*l.* 4*s.* 1*d.* of his said rent; after Langford's interest had expired, the same king, and in his 12th year, "did grant the rest of the manor and lands not sanctified to the prior and friars of the said Hospital of St. John and his successors, together with the church, churehyard, and cloister."

Some years afterwards the Knights Hospitallers leased the Temple and its appurtenances, for the rent of 10*l.* per annum, "to a society of students of the common law," who removed thither from Thavies' Inn, in Holborn; and the members having greatly increased formed themselves, early in the reign of Richard II., into two societies, namely, those of the Inner and Middle Temple, yet still possessing a general interest in the premises.

On the dissolution of the order of Knights Hospitallers, in the 32d of Henry VIII., the Temple reverted to the crown, but was still continued to be held on lease by the law professors till the time of James I., who in his 6th year granted the whole to Sir Julius Caesar, Knt., and the treasurers, benchers, and others in this house, and their assigns for ever, for the reception, lodging, and education of the professors and students of the laws of this realm, at a rent of 10*l.* yearly from each society.

The church narrowly escaped destruction in the great fire of 1666; in 1682 it was repaired and ornamented, and a curious wainscot screen set up; in 1695 the south-western part, which had suffered by fire, was rebuilt, and on that occasion the ancient stone, inscribed with the particulars of its original dedication, was broken and destroyed; but, after the late general reparation of the church in 1811, it was ordered by the societies of the Inner and Middle Temple to be restored.

In the circular area of the vestibule are placed two groups of recumbent effigies, which have excited great attention; they have been generally supposed to represent Knights Templars, although only one of them has been identified as such; there can be but little doubt that these effigies have been removed from their original situations (most probably tombs) and arranged in the manner

we now see them; they are nine in number, some of them in excellent preservation, but others much mutilated: five effigies are placed in one group, and four and a sort of sarcophagus in the other; both groups are now inclosed by iron railings. The first on the northern group is supposed by Gough to be Geoffrey de Magnville, created Earl of Essex by King Stephen; the second is that of the famous William Marshall, Earl of Pembroke, who died in 1291, and was here buried; the third figure is supposed by the same authority to be that of the second Lord Ros, who was buried in this fane in 1227; the fourth to represent William Marshall, second Earl of Pembroke, who died in 1230; the coffin-shaped memorial has been assigned to William Plantagenet, fifth son of Henry III., who died in his infancy; but it seems improbable that a full-sized coffin should have been sculptured for a child.

Of the southern group less is known if possible than of that on the north side, but the fifth is most probably the effigy of Gilbert Marshall, third Earl of Pembroke.

Of the beauty of this church little need be said, as it is duly appreciated by all lovers of architecture; the slender piers and light groining, with the finely-proportioned windows of the chancel, deserve particular attention; the circular vestibule is also very curious, and the western entrance is a handsome specimen of the Norman style. A plan, section, &c. may be seen in Britton and Pugin's Illustrations, before mentioned.

## STONE CHURCH, KENT.

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ST. MARY'S, Stone, Stantune, or Stanes, is a parish in the hundred of Axton, Dartford, and Wilmington, lathe of Sutton-at-Hone, in the county of Kent, two miles (east by north) from Dartford, containing 719 inhabitants. The living is a rectory in the archdeaconry and diocese of Rochester, valued in the king's book's at 26*l.* 10*s.*, with a present net income of 765*l.*: patron the Bishop of Rochester. The church, which has been built at various periods from the time of Henry III. to that of Henry VIII., is on the exterior plain and unadorned; indeed, judging from appearances, I should say it had never been finished. The windows of the nave are composed of two splayed equilateral arched lights, with a quartrefoil spandril, and the whole surmounted by a mean drip-moulding: those of the chancel are ill-looking designs, of very late Gothic; and those of the vestibule, or west end, are tolerable graceful works of the decorative period. The buttresses are plain, with a set-off and capping, much patched with brick and rubble; so also is the east end of the church, having gables of brick, probably of the time of Charles I., when repairs to a large extent seem to have been executed here. The tower, which is low and plain, appears to have been built late in the style; it contains square-headed windows, concealed by louver-boards. On the north-east there is a chapel or vestry, now in ruins and overgrown with ivy; and adjoining it is another chantry or chapel, built in the reign of Henry VIII., in which Sir John Wylshyre and his wife are buried; the former of whom died in 1526; there is an elegant altar-tomb (surmounted by a canopy) to their memory on the north side of the chapel, from which the figures and inscriptions of brass have been removed. In the church are also buried various



members of the Talbot family, of Stone Castle; and several of the rectors of the parish—among whom are John Sorcwell, who died in 1439, and John Lombard, who died in 1408, and over whose remains monumental brasses are placed. In Hasted's time (1778) the chancel was ornamented on both sides with ancient stalls: these are now removed.

With regard to the history of the church, little remarkable has occurred; Ethelred gave the manor of Stantunc, now called Stone, to the cathedral church of St. Andrew at Rochester and Godwyn the Bishop, since which time it has remained part of the possessions of that see. The first rector, Daniel Dig, was presented to the rectory by the Bishop of Rochester in 1284, 13th of Edward I.: the church therefore was begun some time previous to this, probably, as the style of work seems to denote, in the latter part of the reign of Henry III., or the beginning of his successor. The vestibule was finished in all probability (judging from the style of work) in the early part of the reign of Edward III. On the 14th of January, 1638, according to Hasted, this church was greatly damaged by a violent storm of wind, thunder, and lightning, insomuch that the roof and steeple were burnt, and, as tradition reports, the heat was so intense, that the bells melted as they hung; to the latter part I certainly am not inclined to give implicit credit, but the former part of the story is corroborated by the appearance of the present roof and parts adjacent. Hasted, in his History of Kent just referred to, says that the Bishops of Rochester made this their resting-place in their journeys to and from London. For further information concerning the architectural peculiarities of this church, I refer my readers to the particular descriptions of the sections, plan, and other plates.

## WESTMINSTER ABBEY.

"THE History and Antiquities of the Abbey Church of St. Peter, Westminster," have been entered into so fully, and written with so much ability by Mr. E. W. Brayley, in Mr. J. P. Neale's excellent work upon that subject, that a very concise description will, in the present place, suffice.

For the foundation of this venerable pile, we are most probably indebted to Sebert, King of the East Saxons, immediately after his conversion to Christianity, and his baptism by Mellitus, Bishop of London, which took place about the year 604;\* and in this place himself and his Queen were afterwards interred. About the year 790, Offa, King of Mercia, repaired and enlarged it; but in the reign of Edgar, the Abbey had fallen into such a state of decay as not to be habitable, when Dunstan, Bishop of Winchester, prevailed upon the King to restore it, which was accordingly done about the year 962; Dunstan afterwards endowed the restored Abbey with money and lands, and prevailed upon the King to follow his example.

About the year 1050, Edward the Confessor, influenced by his great zeal for religion, pulled down the Abbey, and commenced building it anew, to which purpose he dedicated a tenth part of his whole substance.† When the building was completed, he endowed the monastery with money, estates, and reliques; and others, following the example of their prince, assisted by their presents materially to increase the riches of the Church.

\* Flete declares that the first founder of St. Peter's Church was Lucius, King of Britain, about the year 184, and that it was afterwards dedicated to and used as a temple of Apollo, during the persecution of Dioclesian. John Flete was a Monk of Westminster, who lived between 1421 and 1464; and the above statement he quotes from a Saxon author, whose name he has not thought proper to transmit to us.

† Some remains of his erections may yet be found in that part of the Abbey called the Chamber of the Pix, now used for the trial of the coinage; and there are also a few smaller buildings, which form parts of the residences of the prebends, &c., in the cloisters.

In the year 1245, the Abbey Church was again pulled down, and the choir and transepts rebuilt by Henry III., in the superb and lofty style in which they now appear. The new Church was opened for the celebration of divine service on the 13th of October, 1269, and on the same day the King caused the remains of Edward the Confessor (which had been removed from their original resting place before the high altar when the old Church was pulled down) to be re-interred in a splendid shrine, which he had built for that purpose (and which remains at the present time). This ceremony was performed with all the splendour usual in those days, the King and his brother, the King of the Romans, bearing the coffin containing the Confessor's remains on their shouldrers, and Henry's sons (Edward the future King and Edmund Earl of Lancaster), Earl Warren, and Lord Philip Basset, supporting it to the place prepared for its reception, which was "the chapell at the backe of the bygh altar." Henry not only defrayed the expenses of building,\* but endowed the church with valuables of every description. This munificent monarch died on the 16th of November, 1272, and was buried in the Church which he had caused to be erected with so much magnificence.† In the year 1297, a fire broke out which consumed great part of the Abbey: it commenced in the palace, and the wind increasing the flames, "they fiered the monasterie adjoining, which, with the palace, was" partly "consumed."

During the whole of the reign of Edward I. the rebuilding of the eastern part of the nave and its side aisles was carried on; and in the reigns of Edward II., Edward III., and Richard II., the principal monastic buildings were erected; but by far the greater part were built by Abbot Littlington, about 1370; while the second-mentioned monarch swayed the sceptre. He built the south and west sides of the great cloister, which had been previously begun by Henry III., and carried on, probably, as the Church advanced; but the southern part of the east cloister was finished, in the handsome manner in which we now see it, by Abbot Byrcheston, in 1348. "No Abbot," says the author of Neale's Westminster, "ever set his mind more upon improving the buildings, and bestowing rich furniture upon the Abbey," than Abbot Littlington. "He built the present College Hall, the Kitchen, the Jerusalem Chamber, and the Abbot's House, &c." with many other improvements.

\* These expenses amounted in 1261 (eight years before the Church was opened) to 29,345*l.* 1*8s.* 8*d.* exclusive of 260*l.* more, then remaining to be paid for Caen stone, &c.

† In this reign the beautiful mosaic pavement in the choir was laid by Abbot Ware, who brought the tesserae from the continent.

"In 1378, the right of sanctuary possessed by this Abbey was for the first time violated, and the Church itself was made the scene of a most atrocious murder." John of Gaunt, Duke of Lancaster, sent the constable of the Tower with a force of fifty armed men to capture two-escquires who had escaped from the Tower, and taken sanctuary in the Abbey Church. They entered while high mass was being celebrated. One of them they led "straight away to the Tower" without any opposition; but the other Robert Hatle, drawing his sword, defended himself in such a manner, that until they had surrounded him, which they did with considerable difficulty, "they could doo him no hurte." At length they closed upon him, "and one of them clove his head to the verie brains, and another thrust him through the hodie behind with a sword, and so they murdered him among them: they slue also one of the monkes who would have saued the esquire's life."\* The Church was afterwards closed for four months, and divine service was not performed here during the whole of that time.

In the mean time the western part of the nave and aisles was slowly rising under the direction of Abbot Littlington and his successors, William of Colchester, Richard Harweden, and Edmund Kyrton, who governed the Abbey during the reigns of Edward III., Richard II., Henry IV.,<sup>†</sup> V., and VI., and Edward IV.

On the 24th of January, 1503, a magnificent addition to the east end of the Abbey Church was begun by laying the first stone of the Chapel of Henry VII., which ceremony was performed by the hands of Abbot Islip and others, the King himself being present, and not improbably assisting, as the inscription on the stone intimates: "*Illustrissimus Henricus Septimus, Rex Angliæ et Franciæ, et dominus Hiberniæ posuit hanc petram in honore beati Virginis Mariæ,*" &c. A further description of this splendid structure will be given hereafter.

About the year 1514, the west front and great window were completed from the design of the ingenious Abbot Islip; Henry VII. at his death in 1509, having left by will 500 marks to be applied to that purpose; a few days previously he had given to the Abbot 5000 marks towards finishing the new Chapel. John Islip died in 1532, and was buried in the centre of the small but elegant Chapel which he had built on the north side of the Abbey Church, and which now bears his name.

Westminster Abbey had now existed for more than nine hundred years since its foundation by King Sebert, and during that long space of time, it had been constantly increasing in numbers, riches, and importance. It had been the birth-

\* Holinshed's "*Chronicles*," vol. ii. p. 720, from Walsingham.

<sup>†</sup> This monarch granted the annual sum of 1000 marks towards defraying the expenses of the buildings in progress.

place of one King,\* another had died within its walls, and it had served as a place of interment for many. The greatest monarchs of England had assisted in raising its edifices, the abilities of the cleverest of its community had been exerted in the design, and large sums of money had been expended on the execution. The coronation of many of the English princes had been performed within its Church; parliaments had been held in its Chapter-house; its privileges had been maintained in spite of kings and nobles; and it had seldom or never been despoiled of even a portion of its revenues; but now the scene changed. On the 16th of January, 1539-40, the Abbey was surrendered to the almost absolute authority of Henry VIII., without any opposition, and immediately dissolved. "On the 17th of December, 1540, by the King's letters patent, the Abbey Church was advanced to the dignity of a Cathedral," but this was suppressed on the 29th of March, 1550. The charter of the monastery was restored by Queen Mary, but was finally deprived of it in the time of Elizabeth, and since that time it has been governed by Deans.

In 1620 the Church underwent several important repairs during the deanship of Dr. John Williams (afterwards Lord Keeper): he replaced some of the statues on the exterior, "so that" writes Bishop Hackett, "4500*l.* were expended in a trice on the workmanship." He likewise founded the library which cost, it was said, 2000*l.*: the room he used for this purpose was, anciently, the Monk's parlour; it stands on the east side of the cloisters.

In 1713 the Church was again extensively repaired under the direction of Sir Christopher Wren; and in 1735 the west window was restored, and the western towers completed, by the same architect; but the character of this front of the building was completely destroyed; for so little did he understand the nature of the work he was called upon to execute, that the towers have nearly as much of the Roman style of architecture in them as of the Gothic: at this period, also, he made a design for the centre tower, to which he proposed adding a spire of twelve sides in the same style as the towers; but fortunately this was carried no further than the design.

In 1803, this venerable pile was in danger of total annihilation, from a fire which broke out in the roof, in consequence of the carelessness of the plumbers employed in the repairs of the lead work; but, owing to the prompt and well-directed assistance given, the fire was soon extinguished; the repairs were carried

\* The unfortunate Edward V., who was born here on the 4th of November, 1570.

† Henry IV., who was taken suddenly ill, while at his devotions before St. Edward's shrine, and died on the 20th of March, 1413, in that part of the Abbey called the Jerusalem Chamber.

on with the greatest assiduity, and an expense of 3500*l.* incurred thereby was defrayed by the Dean and Chapter.

In 1809, the restoration of the Chapel of Henry VII. was commenced, the charges being defrayed by grants of various sums of money by parliament, amounting to 42,028*l.* 14*s.* 3*d.* This magnificent building had fallen into such a state of decay as to present to the eye of the beholder little more than a mass of ruin; but the ornaments have now been restored to all their pristine beauty; the only thing to be regretted is, that the stone used in the work is not of so durable a nature as might be desired. This chapel stands at the eastern extremity of the Abbey Church: it would be vain to attempt conveying by any description a correct idea of its beauty. It is the most florid specimen of the Gothic style in the kingdom, and the architect seems to have brought into action all his ingenuity, skill, and taste, in order to lavish ornament in every part, and to combine each part to give a splendid effect to the whole; and it has certainly been accomplished with the utmost success. The interior is one complete series of ornamental panelling; and the only plain portion on the exterior is the plinth.

The Abbey Church is built in form of a Latin cross, but the ground-plan is not quite uniform, as the eastern cloister occupies the space which would otherwise have been occupied as an aisle to the south transept. The nave, choir, and transept present the same general appearance as when they were built. Sir Walter Scott's "Lay of the Last Minstrel" will furnish us with an excellent description of these parts of the Church.

"The darkened roof rose high aloof,  
On pillars lofty and light and small;  
The key-stone that lock'd each ribbed aisle  
Was a fleur de lis or quatre feuille  
The corbels were carved, grotesque, and grim,  
And the pillars with cluster'd shafts so trim,  
With base and with capital flourish'd around,  
Seem'd bundles of lances which garlands had bound."

A number of small chapels surround the eastern part of the edifice, each dedicated to some patron Saint. Most of them are divided from the aisles by screens, none of which are worthy of remark; but what deserves particular commendation in this division of the building is the Chapel of St. Edward: it is separated from the choir by a screen of most elaborate workmanship, erected in the reign of Henry VI. In the centre stands the shrine of the Confessor, and at the eastern extremity the tomb and Chantry Chapel of King Henry V., by which it is connected with Henry VIII's Chapel. Around the Chapel are also ranged the tombs of Edward I., Henry III., Queen Eleanor, Queen Philippa,

Edward III., Richard II., and his Queen. The flooring of the Chapel is of mosaic work, but like the tombs much dilapidated; nevertheless, wherever the eye of the beholder rests he will not fail of finding something well worthy of notice. To the architect, the artist, and the antiquary, it presents an inexhaustible store in the varied designs and curious works of ancient art which here abound: and to complete the grandeur of the scene, the Chapel of Henry VII. may be seen through the archway over the shrine of Henry V.

With the exception of Salisbury Cathedral, this Church is one of the most complete specimens of Lancet Arched Gothic in the kingdom. In the design of this building, the great skill of the architects employed is manifest as well in the arrangement of the whole edifice as in magnificent effect; and that the talents of the sculptor have been employed to the best advantage ample evidence is afforded in the profusion of ornament which crowds its walls and chapels, and by the monuments which convey to posterity the names of those heroes whose glorious deeds united have placed Great Britain so far above other nations. In former times, when inhabited by the monks, and when the festivals incidental to the religion of the period would materially add to its splendour, the appearance of the Abbey must certainly have been most magnificent; and even now, when divested of those aids and of many of its former beauties, it still excites a considerable degree of awe and veneration.

The cloisters are now in a woful state of dilapidation; but they still contain many parts well worthy of notice. In the course of the last century the tracery from many of the windows was taken out, under the pretence of admitting more air: this absurdity requires no comment. In the adjoining buildings, parts may yet be found not devoid of beauty; but the hand of mischief has either bereft them entirely, or at least defaced most of the sculpture which made them so interesting, and only a few traces of their former excellence are now visible.

Much devastation was committed both here and in the Church itself, by two companies of the Parliamentarians who were quartered there about 1642: but much more was done, in appearance, by the injudicious alterations of Sir Christopher Wren, and which would have been much greater, if he had effected all the alterations he wished; but it is rather pleasing to find that better things are now being performed. The Roman altar-screen, which so much disfigured the east end of the choir, has been removed, and the ancient one, which it covered, is restored. A new screen, from the designs of Mr. Blore, has also been erected at the entrance to the choir; and the north side of the nave is being restored under the direction of the same gentleman.

## ST. STEPHEN'S CHAPEL, WESTMINSTER.

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WE will commence this account by a slight sketch of the early history of the Royal Palace of Westminster, in the midst of which this chapel stood, and to which it belonged. There is some reason to believe that a royal residence existed here, or at least in Westminster, in the reign of Canute, though the testimonies are weak and few. We read in "Widmore's History of the Church of St. Peter, Westminster," that this monastery "being so near the *King's Palace*;" and again in Norden's "Speculum Britanniae," that "in the time of Edward the Confessor, a palace at Westminster was destroyed by fire, which had been inhabited by Canute, about the year 1035;" but this author does not favour us with his authority for this statement. However that may be, we have authentic documents to prove that a royal palace stood on the site in question, in the reign of Edward the Confessor; and, in all probability, he himself erected it about the year 1056: it has also been confidently asserted that the Painted Chamber was the identical one in which this king died, whence it has been called St. Edward's Chamber. William the Conqueror kept his court here, in the Whitsuntide of 1085: and we read in "Strype's Stow," that this monarch enlarged the palace considerably; but a modern author of some note says "this is questionable." William Rufus made many additions to this structure, and among them was the Great Hall, in which he held his court, for the first time, in 1099, and is said to have complained greatly that it was too small. Henry I. lived here constantly, as also did King Stephen, who, Stow affirms, founded the Royal Chapel, and dedicated it in honour of his patron, the Proto-martyr St. Stephen. Henry II. made many repairs in the palace, but



we do not hear of new buildings; and so also did Richard I. and John. Henry III. enlarged and improved it considerably; he repaired the hall, the bridge, and quay, and in fact the whole palace, generally termed the "King's Houses." After his return from France in 1243, he erected a large chamber, which was known by the name of the Chamber of the Holy Cross. In 1238, a remarkable flood happened, the Thames rose so high as to flow into the palace, and those who were under the necessity of passing through the hall rode on horseback. In 1263, a fire consumed the little hall, and did much damage to the adjoining buildings. In the reign of Edward I. among many other improvements which he effected, St. Stephen's Chapel was pulled down, and a new building commenced on the 28th of April, 1292; but, six years afterwards, "a vehement fire" consumed nearly the whole palace, and even extended to the monastery of Westminster, part of which it laid in ruins. Edward II. repaired all the damage done by the fire, restored the little hall, the queen's hall, the nursery chambers, the gaol, the almonry, the palace of the late king's brother, Edmund, &c.; he put the great hall into thorough repair, and recommenced the works upon the chapel. Upon the accession of Edward III. the repairs ceased, but in his 4th year were again suffered to proceed. On the 6th of August, 1348, 22d of Edward III., St. Stephen's Chapel appears to have been completed, with the exception of some painting done some years later. The great hall was rebuilt by Richard II. upwards from the corbel-table below the windows, in the magnificent style in which we find it at present; it is the largest in the kingdom, being 228 feet long, 60 broad, and 90 feet in height; it was finished about 1399, at which time the king kept his Christmas there, and it is said that 10,000 persons daily sat down to table.

In 1299, this place was the scene of a far different transaction, in which this monarch was a principal actor; after a career marked with vice and treachery, he hastened his impending downfall by banishing the Dukes of Norfolk and Hereford: the former bore the injury calmly; but Hereford (naturally turbulent, and being further incensed by the king's appropriation of his father's estates to his own use,) returned to England before the term of his exile was expired, Richard was in Ireland at the time, and when he heard of the circumstance took no measures to prevent the evils likely to ensue; but upon his return to England he found most of the principal nobles had sided with Hereford, and few were found to rally round the king. When all opposition seemed hopeless, he granted an interview with the Duke, at Flint Castle, to which he was conducted by the Earl of Northumberland, who had previously sworn fealty to him; on

the road, however, they were surprised by a body of armed men, the king turned to fly, but Northumberland, seizing his bridle, detained him. The king was afterwards conveyed to London, and in the hall which he had raised so magnificently, his renunciation of the crown was read to the assembled lords. Henry IV. laid his claim, which being admitted, he was enthroned by the Archbishop of Canterbury amidst the acclamations of the people.

But from this digression we return to the palace; few remarkable events of great interest have occurred here since the above-mentioned circumstance, except the mock trial of Charles I., which was held in the hall. The cloisters were built by Dr. John Chamber, in the middle of the reign of Henry VIII., about 1530, and cost 11,000 marks; they are supposed to have been the last piece of Gothic work erected in this country till within the last century. The College of St. Stephen was composed of a dean, 12 secular canons, and 12 vicars; at the time it was suppressed it was worth 1085*l.* 10*s.* 5*d.* It was soon after granted to the Commons' House of Parliament, wherein to hold their sittings, before which time they commonly sat in the Chapter-house of Westminster Abbey. Until 1834, the beautiful interior of St. Stephen's Chapel had been entirely hid for many years owing to the fittings of the House of Commons, but on the 16th of October in that year, a fire consumed the timber structure, and laid the walls open to public view: it must have been, in its perfect state, one of the handsomest in the kingdom; there are some remains of painting on its walls, which appear to have been very fine.



## THE BISHOP'S CHAPEL, ELY PLACE.

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THE founder of Ely House (or Ely Inn,\* as it was anciently called, which stood on the north side of Holborn Hill, and was the town mansion of the Bishops of Ely,) was Bishop John de Kirkeby, who, dying in 1290, bequeathed a messuage and nine cottages on this spot to his successors in the diocese. William de Luda, the next bishop, annexed some lands and dwellings to his residence; and in 1298 devised them to the see, on condition that 1000 marks should be paid by his immediate successor towards the maintenance of three chaplains for the service of the chapel, which was dedicated to St. Etheldreda, the virgin patroness of Ely Cathedral, and foundress of the monastery.† At length the whole, consisting of twenty, some say forty, acres, was inclosed by a wall. Bishop John de Hotham, who died in 1336, enlarged this demesne by annexing a vineyard, kitchen, and orchard, which he had purchased in 1327 of Henry de Grey, son of John de Grey, Lord of Ruthyn. More lands were also added by succeeding bishops, and Thomas de Arundel, who was preferred to the see of Ely in the year 1374, and whom Malcolm preposterously states to have expended the greatest portion of his revenue on this palace, completely reedified the episcopal buildings. He also erected a large gate-house towards the street or highway; and the palatial chapel, which still exists, may be fairly presumed to have been erected by Arundel.

\* I have chiefly extracted this Historical Sketch from Mr. Brayley's "Londoniana," and Pennant's "London."

† In 673.

Divers civic feast have been held here, on account of the large and commodious rooms. "Here," says Pennant, "was a most venerable hall, seventy-four feet long, lighted with six gothic windows; and all the furniture suited the hospitality of the times: this room the Sergeants at Law frequently borrowed to hold their feasts in, on account of its size." One of the most remarkable of these was in the month of November, 1531, when eleven gentlemen, who had just been honoured with the cof, kept open house for five days successively; and on Monday, November 13th, the fourth and principal day, Henry VIII. and his Queen, Catherine of Arragon, and the foreign ambassadors, were feasted in different chambers: the judges; with the lord mayor, aldermen, and principal citizens, were banqueted in the hall. For quantity of provision, it resembled a coronation feast; the minutie are not given, but one particular part is mentioned, which includes "one hundred fat muttons, fifty-one great veals, thirty-four porks, ninety-one pigs; swans, thirteen dozen; larkes, 340 dozen, &c. &c."

Richard Cox, Bishop of Ely, delivered up his orchard and garden into the hands of Queen Elizabeth, owing to a mandatory request sent him by that queen, who presented them to Sir Christopher Hatton, the Lord Chancellor, and on which he erected his mansion. During the interregnum, Ely House and its attached offices were appropriated by the ruling powers to the uses both of a prison and a hospital, and the crypt, extending under the whole length of the chapel, became a kind of military canteen.

Pennant says, "the several buildings belonging to this palace falling into ruin, it was thought proper to enable, by act of parliament, in 1772, the bishop to alienate the whole. It was accordingly sold to the crown for the sum of 6,500*l.*, together with an annuity of 200*l.* a year, to be paid to the bishop and his successors for ever. Out of the first, 5,600*l.* was applied towards the purchase of *Albermarle House*, in *Dover Street*, with other messuages and gardens. The remainder, together with 3,000*l.* paid as dilapidations by the executors of bishop *Mawson*, was applied towards building the handsome house at present occupied, in *Dover Street*, by my respected friend, the present prelate. This was named *Ely House*, and is settled on the Bishops of *Ely* for ever. It was the fortune of that munificent prelate, *Edmund Keene*, to rebuild or repair more ecclesiastical houses than any churchman of modern days. He bestowed most considerable repairs on the parsonage house of *Stanhope*, in the bishopric of *Durham*. He wholly rebuilt the palace at *Chester*. He restored almost from ruin that at *Ely*: and, finally, *Ely House*, in *Dover Street*, was built under his inspection."

The situation had been thought desirable by government for public offices,

but the idea was relinquished, and the estate sold to the late Charles Cole, Esq., an eminent surveyor and builder; he pulled down all the old edifices but the Chapel, and on their site built Ely Place, the present neat and retired residences, occupied chiefly by professional gentlemen.

To revert to ancient times, John Duke of Lancaster (styled usually John of Gaunt) resided in this palace, and died there in 1399: possibly it was lent to him during the long possession that Bishop Fordham had of the see, after the duke's own palace, the Savoy, was burnt by the insurgents. Shakspeare has chosen Ely House for the scene of the last interview between John of Gaunt and his profligate nephew, Richard II; and in the play of Richard the Third, the Duke of Glo'ster, addressing the Bishop of Ely, says,

" My Lord of Ely, when I was last in Holborn,  
I saw good strawberries in your garden there;  
I do beseech you, send for some of them."

Shakspeare in this has followed the chronicles of Hall, and Holinshed, whose primary authority was Sir Thomas More.

The Chapel contains two handsome windows at the east and west ends, and some elegantly-shaped arches in the sides, which have been despoiled of their tracery. The cloisters formed a square on the south side. Hatton Garden now stands on the site of the town-house of Sir Christopher Hatton, from whom that street derives its name.

## LITCHAM CHURCH, NORFOLK.

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ST. ANDREW'S,\* Litcham, is a parish (formerly a market town) in the hundred of Launditch, county of Norfolk, seven miles and a quarter (N.E. by N.) from Swaffham, containing 771 inhabitants. The living is a discharged rectory, with which that of East Lexham was united in 1742, in the archdeaconry and diocese of Norwich, valued in the king's books at 9*l.* 2*s.* 6*d.* with a present net income of 498*l.* and in the patronage of Lord Wodchouse. The church is an ancient structure, built of flint and stone, probably about the reign of Edward III. or Richard II.; it is composed of a choir or nave, of four arches, with side aisles and a chancel, and is a neat and regular pile, forming a tolerably good specimen of the architecture of the period. It is at present in rather a dilapidated state, but will shortly undergo a substantial repair. At the west end of the building is a square embattled tower of brick, with quoins of freestone, having a clock and dial, erected by Matthew Halcot, a tanner, who cast the bells anew, and gave the clock. There is also an elegantly carved oak-screen separating the nave from the chancel, which we have illustrated in this work.

\* Lewis's Topographical Dictionary.

## MAGDALENE COLLEGE, OXFORD.

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BETWEEN the years 1231 and 1233, the piety or policy of Henry III. induced him to rebuild and enlarge an hospital, situated without the walls of the city, on the side of the highway, leading from the east gate to the river Cherwell, over which there is an ancient bridge, which is mentioned so early as 1004. No situation could be more convenient for this charitable purpose at that time, when so many strangers were in the habit of visiting the shrine of St. Frideswide, St. Edmund's Well, and other such places of resort in Oxford and its vicinity. Accordingly we find that three separate charters were granted by the aforesaid monarch to the master and brethren of this hospital, which he dedicated to St. John the Baptist, in honour of his father's name and of the Knights of St. John of Jerusalem. According to Knyghton, Henry himself laid the first stone of the new hospital, which comprehended the area, or court, where the Jews bury their dead, with all the appurtenances thereunto belonging; from the place called East Bridge, and the isle, called Parry's Isle, unto East Gate, on both sides of the street, with all the buildings then newly constructed, or in any way belonging to the said hospital, in and without the borough of Oxford. But to prevent any inconvenience to the Jews, who were then very numerous and highly favoured by Henry, a sufficient space was allotted to them, as a cemetery, on the opposite side of the way.

When this hospital had subsisted about two centuries from its completion and endowment by Henry III., the general improvement which had taken place in the condition of the university and city having rendered such receptacles less



necessary, and some inconvenience having probably arisen from them, William of Waynflete, Bishop of Winchester, being in high favour with Henry VI. and having already founded a hall or college in honour of his blessed patroness, St. Mary Magdalene, obtained a licence in 1457 from the pious monarch, to establish a college here on a more magnificent scale, to be dedicated to the memory of the same "glorious apostles," as she is called by a writer of the day. The site of the hospital before mentioned was therefore, by royal licence, surrendered into the bishop's hands by the master and brethren, according to a previous agreement between them, with all its appurtenances, manors, lands, and possessions, spiritual and temporal, on condition that they should receive a sufficient maintenance during their lives. Not only was this covenant strictly fulfilled by the college, but the hospital was continued under the name of an almshouse till the time of president Bonde, who died in 1607-8. After the worthy bishop had obtained every legal security for his new foundation, he had it confirmed by two Popes, Calixtus III. and Sixtus IV., and had well digested his plan, he was deputed to lay the first stone of the large quadrangle in the year 1473. It was accordingly deposited by him in the most solemn manner, being at the same time consecrated by Robert Toly, Bishop of St. David's, in the place prepared for it, which was the middle of the high altar.

At what time this elegant structure, with the rest of the buildings, was completed it is not easy to ascertain precisely; but one of the last contracts of the founder with his master mason, William Orchyerde, was for finishing the windows of the chambers according to the model of those of All Souls' College, and for making the west window of the church or chapel. These contracts are chiefly dated from the 15th to the 19th of Edward IV., that is, from 1475 to 1479; from these and other agreements we may conclude that the principal buildings were completed, according to the primary design of the founder and under his directions, about the year 1481. On September 20th, in that year, he paid a visit to his college, bringing with him a great quantity of books and manuscripts for the library, as well as the deeds and evidences of the several manors and estates which he had bestowed on the society; he also delivered to them a body of statutes, revised and corrected by his own hand. This book, still extant, was placed by his order in a chest, in the lofty chamber of a tower, which he had constructed as a place of security. This is properly called the Muniment Tower, to distinguish it from the other two. The founder's chamber is situated immediately over the rich gateway, so much and so justly admired, which was

intended originally to be the grand entrance to the cloister, but has been closed from the public longer than is generally imagined.

It appears, from the college accounts, that the Chaplain's Buildings were constructed, about the year 1508, out of the remains of the old hospital of St. John the Baptist, of which two doorways remain in the inside, though the entrance door, called the Pilgrim's Gate, has been long since closed with solid masonry towards the street, where the appearance of a double label indicates repeated alterations: indeed, the whole of this south front seems to have been gradually reduced to its present state of uniformity, and in the interior may still be seen some interesting relics of the original buildings of Henry III. particularly the east wall and doorway below the oratory.

The curious little pulpit of stone, at the north-west angle of the ancient oratory, was erected, probably, by Waynflete, for the delivery of public sermons on the festival of St. John the Baptist, and other solemn occasions. On the former occasion, being Midsummer-day and the day on which the hospital was dedicated, there was usually assembled in ancient times a large concourse of people, with the authorities of the University, who had seats placed for them; whilst the ground was covered with green rushes and grass, as well as the surrounding buildings with the verdant boughs of trees and flowers, to imitate the preaching of St. John in the Wilderness. This custom was continued till about the middle of the last century: but the sermon on this day, as well as that on St. Mark's day, from Simon Parret's benefaction, had been before transferred to a pulpit in the ante-chapel.

The Arundel Chapel, erected after 1483, in compliance with the will of William Fitz-Alan, Earl of Arundel, was situated between two buttresses on the south side of the present chapel; but, through a want of good taste, was taken down about the year 1732.

Wood considers the Founder's Chapel to have been finished in the reign of Edward IV., though a late writer has suggested the probability that the statues which adorn the niches of the western portal were set up after the restoration of the house of Lancaster to the sovereignty, by the accession of Henry VII. in 1485, exactly one year before the founder's death. There seems, however, to be no sufficient reason to depart from the opinion of Wood, who generally had documentary evidence before him.

The Cloisters, with the chambers over them, together with the Library, which occupies a considerable portion of the west side of the quadrangle, were a

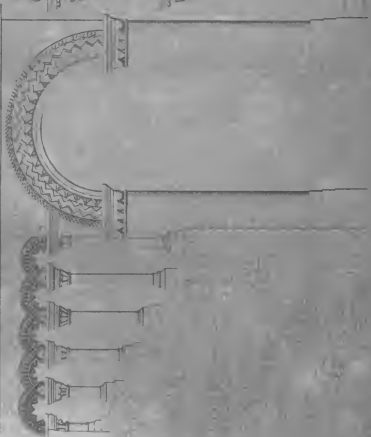
part of the founder's original design; but the hieroglyphics are said to have been added about the year 1509. In 1822 considerable alterations and restorations were effected, under the superintendence of Mr. Parkinson, an Architect of London.

It is not within our limits to enter more minutely into the history and antiquities of this college: for further information we refer our readers to our learned authority, the Rev. Dr. Ingram, in his valuable work, entitled "The Memorials of Oxford," whence we have extracted our account; suffice it to say that this noble establishment has always maintained a high rank in the annals of the University. In comprehensiveness of design and uniformity of plan, with some few exceptions, arising from modern innovations, its architecture stands conspicuous among the many splendid and interesting examples of ancient art with which Oxford abounds. In extent of domain it is scarcely inferior to any similar foundation in Europe, containing, by admeasurement, nearly one hundred acres, of which the buildings are said to cover very little less than eleven. Over the whole rises its majestic tower, the great ornament of the eastern approach to the city.

C25240







## CANTERBURY CATHEDRAL.

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### PLATE II.

#### ELEVATION AND VARIOUS DETAILS OF THE STAIRCASE TO THE REGISTRY.

ABOUT 1100.

THIS specimen was erected, as we mentioned in the preceding outline, either by Lanfranc, about the year 1080, or by Prior Conrad, about 1114. It seems to have been intended as an ascent to the North Hall, in which strangers were received by the steward of the courts within the precincts of the priory, whence it has sometimes been called the Stranger's Hall. It stands on the north of the gate-house, called *Porta Curia*,\* at the north-west angle of the green court; of late years this hall has been used as a registry to the cathedral, but it now forms a schoolroom for the choristers employed in the service of the church. About a century since, great part was pulled down, and though anciently of large dimensions, a small portion only of it now remains. The exterior of the staircase is time and weather-worn, but the interior is in excellent order, and proves the workmanship to have been admirably clean and perfect; the original steps have been long since destroyed, and in their place brick ones, bounded by wood, have been substituted; the ancient roof, also, has been razed, and a tiled one built in its stead; the walls, also, have been lopped of part of their height. In the annexed engraving, we have given an elevation of the south side of the staircase; of the second small arch and capitals from the right in detail marked with the letter *a*; and sections of the bases, which may be identified by using the letters of reference.

\* It is so called in a drawing by the monk Edwin, or Eadwyn, between the years 1136 and 1174, and engraved by direction of the Society of Antiquaries; there is a copy of this and another print from a portrait of the monk painted by himself in the Audit-room of the Cathedral.

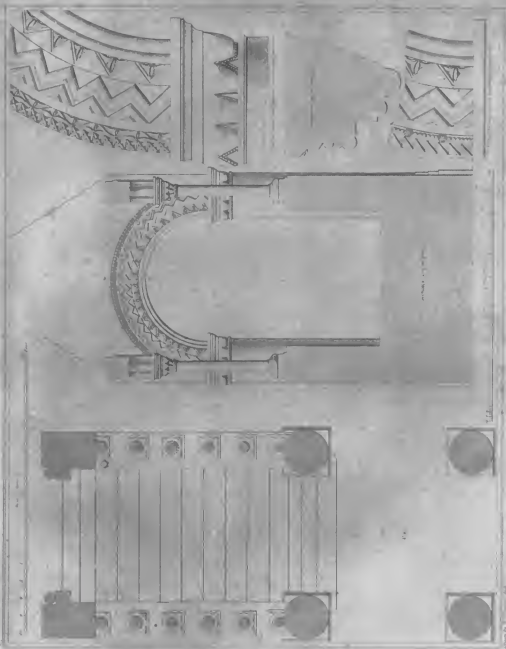
## CANTERBURY CATHEDRAL.

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### PLATE III.

#### PLAN, SECTION, AND DETAILS OF THE STAIRCASE TO THE REGISTRY.

THIS plate contains a plan of this staircase taken across the shafts of the small columns looking downwards, and consequently showing their bases, the thickness of the walls, and the surface of the steps. On the right of this plan in the engraving is a transverse section of this subject, taken between the two lowest of the range of pillars at the points *a-a* on the plan; we have shown the pitch of the present roof for such as are curious on the subject, omitting the tiles and rafters. The remaining contents of the sheet are as follows: a portion of the large cross arch in detail, shown in the section, (upon this it may be necessary to remark, that we have finished this arch to the springing, to save room, but by referring to the section it will be observed that a great part of it is intercepted by the side walls very much above the impost;) a portion of the large arch in the elevation shown in detail; and a section of the mouldings of the two arches fills the sheet. It may be worth mentioning that much of the ornamental foliage, both in this staircase and in the doorway of the Temple Church, which will be illustrated hereafter, bears a considerable resemblance to the ancient Greek ornament of the honeysuckle, which we find used in the temples of Minerva Polias, Erectheus, and the choragic monument of Lysicrates at Athens.

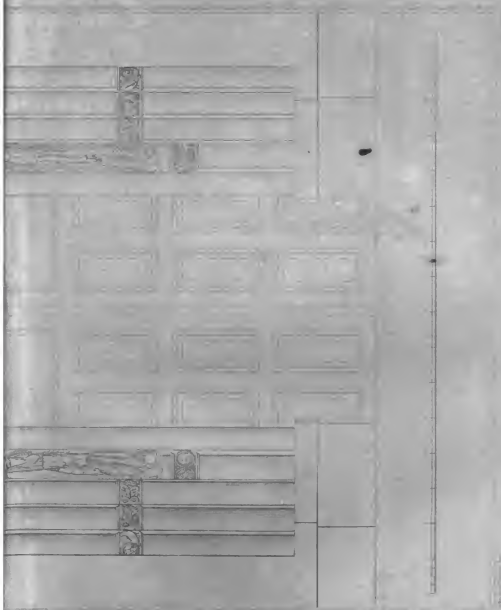












Architectural floor plan

Architectural floor plan



## ROCHESTER CATHEDRAL.

### PLATES IV. V.

#### ELEVATION OF THE WEST DOOR.

1185.

IN a double plate, we have displayed the elevation of this fine specimen of Norman architecture, the exterior front of the west door of Rochester Cathedral, which, in its perfect state, must have been one of the handsomest in the kingdom. It has been much broken and weather-worn, so much so, that a considerable part of the ornaments are nearly destroyed, the remainder are choked with dust, and the whole is in a sad state of dilapidation. It suffered much in the Revolution, from the wantonness of Cromwell's soldiers, who we may suppose cut off the head from the effigy of Queen Matilda, and bored holes in that of her husband. We have, of course, restored them in our engraving, from portraits tolerably well authenticated. The ornaments we have also replaced, where defaced, from those that remain; the bases have been removed for many years, and the columns now rest on a modern basement of Portland stone. The effigy on the left jamb is that of Henry I., that opposite is Matilda, his queen; what was intended to be represented by the sculpture in the centre spandril of the arch, I know not, but it is probably taken from the Revelations, or from some traditionary legend: the principal figure has lost his head, and the whole is shattered and obscure. The lintel over the door seems to contain figures of the twelve Apostles sculptured on it. The door is of modern workmanship in wood, painted.

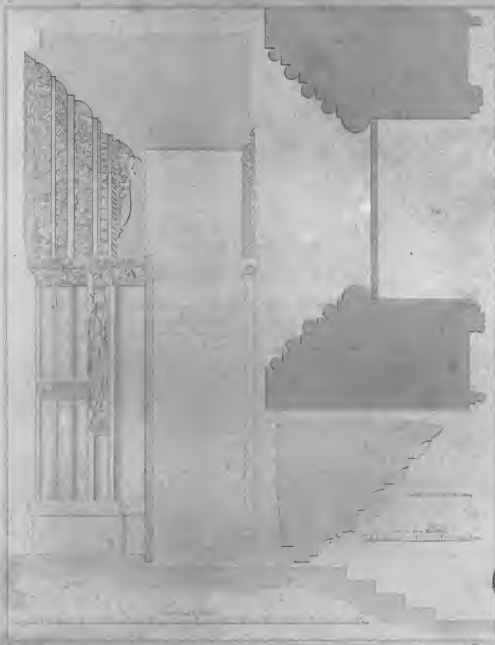
## ROCHESTER CATHEDRAL.

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### PLATE VI.

#### SECTION, PLAN, &c. OF THE WEST DOOR.

THE second plate on this subject contains a section of the doorway, taken perpendicularly through the centre of the arch, and looking northwards; a plan of the same, including one of the panels in the interior, and a section of the arch moulding. The ground appears to have been much raised on the exterior, so that there is a descent of four steps into the interior of the church.

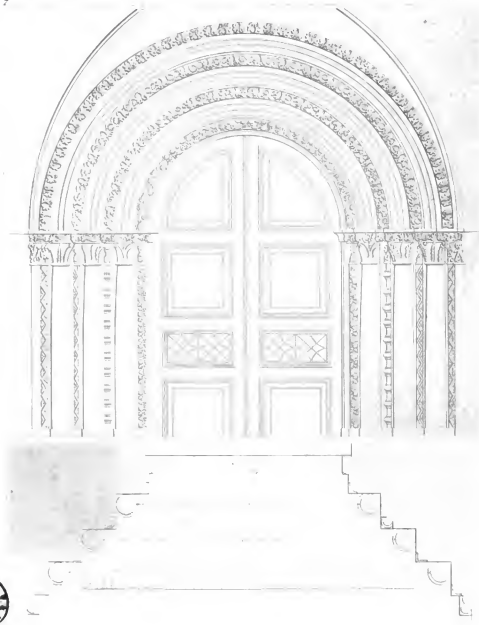


Architectural drawing of a building facade, showing a large arched window on the left and a smaller arched window on the right.









## THE TEMPLE CHURCH, LONDON.

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### PLATE VII.

#### ELEVATION AND PLAN OF THE WESTERN ENTRANCE.

1185.

THIS doorway, which gives admittance into the western or circular portion, forming the vestibule of the ancient church of the Templars, was built, as we have every reason to suppose, at the same time as the church itself, in the year 1185. It is of highly enriched Norman work, and was nearly the last specimen of its style erected in this country; for we find that the pointed arch had already begun to supplant the semicircular in many of the ecclesiastical edifices finished about this period. The shafts supporting the arch in this doorway rest at present on plain short plinths, but it is probable that there have been, originally, ornamented bases on a pedestal or base stone; but these have either been destroyed or are still concealed by the accumulation of the adjacent ground. The columns rise perpendicularly to the height of three feet, and then taper to the necking of the capital, something after the manner of the Roman entasis; but this in all probability was the work of some modern architect, who repaired it without knowing the principles of Norman architecture. The doorway is in tolerably substantial repair, but the arch is sadly begrimed with paint, and the surface of the stone very rotten; the door is a modern erection, and very unsuitable in its present situation.

## THE TEMPLE CHURCH, LONDON.

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### PLATE VIII.

#### SECTION AND DETAILS OF THE WESTERN ENTRANCE.

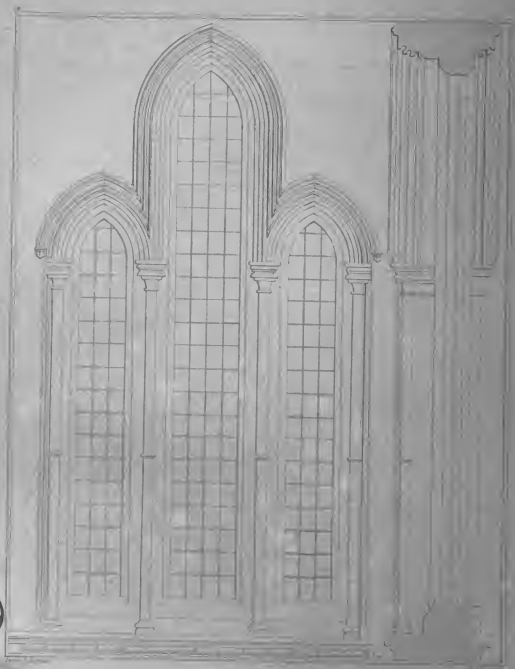
THIS plate contains a section of this doorway looking southward, an elevation of the capitals and part of the piers of the south jamb, a front view of its enriched mouldings to a larger scale, whose situations are as follows: 1 is the innermost on the south side; 2 is the corresponding one on the opposite side; 3 is the second from the door, and is the same on both sides; 4 and 5 are the third from the door on the south and north sides; and 6 is the outermost of these mouldings on the south jamb; the opposite one is so similar to this, as to require no further delineation. These mouldings, as may be seen in the elevation, are set between the columns of the jambs, and are capped with rudely-sculptured busts or rather half-length figures, holding scrolls in their hands; some are comic, some serious, and one female is crowned. Below these mouldings in the plate is an elevation of part of the arch and capitals of the north jamb; the remainder of the latter is the same as on the other side, therefore it was unnecessary to repeat it. The four patterns placed horizontally on the right-hand side of the plate, and marked *d*, *e*, *f*, *g*, are the ornamented arch mouldings as they appear in the section; their position there may be understood by using the letters of reference.







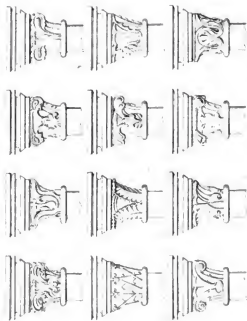




THE CHURCH WINDOW  
St. Mary's Church, London







Specimens of capitals in the Vaucluse

Scale of feet 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fig. 1. Capital of the Vaucluse



Fig. 2. Capital of the Vaucluse

Fig. 3. Capital of the Vaucluse

Fig. 4. Capital of the Vaucluse

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## THE TEMPLE CHURCH, LONDON.

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### PLATE IX.

#### ELEVATION AND SECTION OF A WINDOW AT THE EAST END.

ABOUT 1240.

THE subject of this engraving is one of the windows at the east end of the church, of which we have shown the interior elevation, as being most easy of access, and having a fine relief by the slender piers being insulated, and at some distance from the main portion of the window, as may be seen in the section. In some instances, where the piers have slightly declined from the perpendicular, the effect of this insulation is weak and unsubstantial; but where they retain their upright position, they have a light and airy appearance, in accordance with the prevailing feature of the structure. The window is of fine proportion, and might be adapted with great propriety in modern buildings of the Early English Style. In the exterior elevation, the colour of the stone, the broad light, the attached piers, a slight difference in the capital, and an additional height to the base, produce an effect as entirely different as can be imagined in forms so nearly resembling each other. On the right of the sheet is a section through the centre of the window, from which something may be gathered of its exterior appearance.

### PLATE X.

#### DETAILS OF THE WINDOW IN THE EAST WALL.

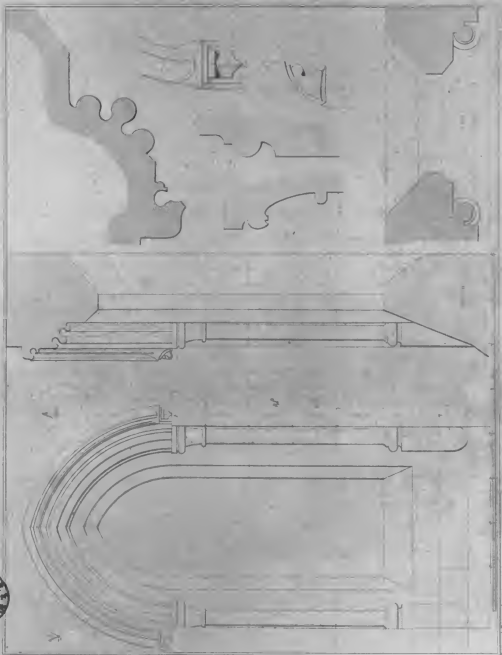
IN this plate are a half plan of the window, looking upwards and showing the soffit of the capitals and arch; and a half plan showing the bases and lower part of the window; a section of the capital; the brass band round the centre of the columns; the base and string course in the interior, and also those of the exterior, with a section of the arch moulding. There are also twelve specimens of capitals, apparently of the Norman era, (though they support pointed arches), from the arcade in the vestibule of this church.

## THE TEMPLE CHURCH, LONDON.

### PLATE XI.

#### WINDOW IN THE WESTERN GABLE OF THE CHANCEL.

THIS window, if it may be so termed, is one of three in each of the western gables of the chancel; it admits light to the roof, and opens into the gutters, from which there is a descent and ascent to the lower and higher roofs of the circular portion of the church. When the old brick gables were pulled down during the general repair of the church, fragments of this specimen were discovered buried in the walls; and, though in a mutilated state, were sufficient to guide Sir Robert Smirke, the architect, in the restoration. Its principal merit lies in the boldness of its mouldings and general appearance; the former of which, from their depth of carving, produce a good effect of light and shade: the corbels on which the drip-mould rest are very curious, having the effect, in a view at a little distance, of grotesque heads, though losing that appearance in a geometrical elevation. We have engraved a section taken through the centre, and a plan across the jambs looking downwards; a section of the arch-moulding marked *e*, of the capital and base marked *c* and *d*, a front and side elevations of the corbel *b* and *a*, whose situations may be seen by using the letters of reference.



Archway  
 Section

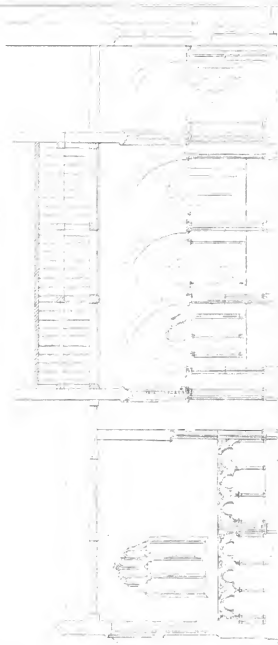
Scale 1/2 inch = 1 foot











100 100 100 100 100 100 100 100 100 100

Longitudinal section of the hall

## STONE CHURCH. KENT.

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### PLATE XII.

#### LONGITUDINAL SECTION, LOOKING SOUTH.

A longitudinal section, looking south, occupies this plate. On the left is the chancel, which appears to have had anciently a groined roof, now destroyed: part of the outline of the arch is still visible on the stone-work of the walls; the piers of Purbeck marble, which supported it, also remain. The present roofs, both here and in the nave, seem to be of the time of James I. or thereabouts: they are concealed by the flat ceiling; but for a common roof that of the nave is well wrought; there is no admittance into that of the chancel, as all communication is stopped up. The windows of the chancel appear to be of very late workmanship, and very indifferent design. In the space between the transverse arch, separating the chancel from the nave, and the pier bounding the arcade, are traces of a door which on the outside is perfectly visible, and blocked up with bricks. In the eastern compartment of the arcade is a piscina of a plain form, being a common moulded arch of the early English date. The gables at the east end are of brick of the time of James I., as mentioned before; the buttresses also have been repaired in the same manner. Only one window of the nave on each side seems to have been properly finished, that is, the easternmost, the others are rude and ill favoured. There are no traces of a groined or stone roof to the nave; on the contrary, there is a moulded string course of stone, apparently ancient, immediately under the flat ceiling, and continued complete and whole along this part of the church, which shows that the roof must have been above this, and if of stone would have been too lofty, as they were built in those days; so that in all probability it was of wood, and of a low pitch. On the right of the plate is the vestibule, above which is the tower: this we have omitted as not being of sufficient importance to cause a reduction of the scale, and without which it could not have been introduced. It is plain and ill proportioned, and was built late in the style; the buttress appearing beyond it contains the staircase to the heltry and roof thereof. The vestibule is of Decorated, the nave and chancel of Early English character.

## STONE CHURCH, KENT.

### PLATE XIII.

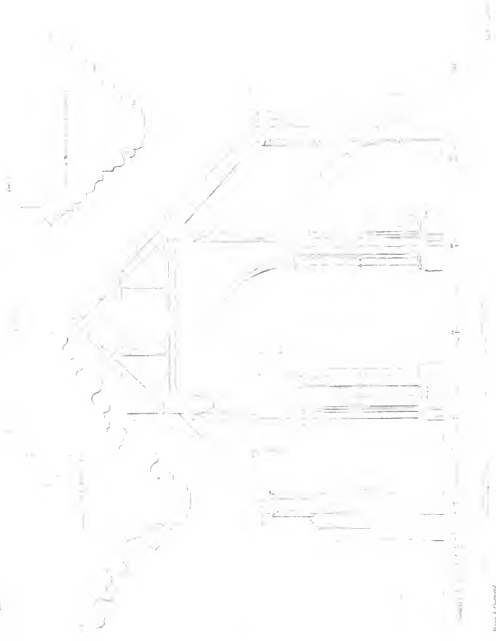
#### TRANSVERSE SECTION, LOOKING EAST.

THIS section is taken vertically through the centre of the easternmost arch in the nave, showing the fine transverse arch of the chancel, the perpendicular window at the east end of it, the arcade beneath it, and the two handsome windows (now blocked up) in the east wall of the nave, which will be found at large in their proper place. At the back of the larger window of the two, on the left, is the chapel erected by Sir John Wilshyre, in the time of Henry VIII.; part of which appears on the exterior in this section. Beyond this chapel is a large buttress, from which a cross springer rises to the wall of the chancel, and for which there is at present no apparent use. The lower division of the window has been cut away for the insertion of an arch of the Tudor form, which in all probability was open to the church, forming a communication with the chapel just noticed. There are traces also of an arch of the same form in the chancel behind the arcade, but it is concealed by the plaster which abounds here. In our engraving we have restored this window, in order to produce a better effect. Above the arches, in the aisles of the nave, are small block corbels, on which the original roof seems to have rested. This plate also contains a section of the moulding of the transverse arch in the centre of this section, and within it is a section of the capital to the same, and on the right of the plate, a section of the arch mouldings of the nave, through which our section of the church is taken in the present instance. We have been obliged to break the latter off, in order that it might not encroach on the principal subject of the plate, but the mouldings are returned alike on both sides, the four-leaved ornament forming the centre.









Vertical Pump (Drawing 1179)

Drawn & Engraved

## STONE CHURCH, KENT.

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### PLATE XIV.

#### TRANSVERSE SECTION, LOOKING WEST.

A transverse section, looking west, taken through the centre of the westernmost arches of the nave, showing the transverse arch of the vestibule, on which one side of the tower rests, and all beyond it, chiefly occupies this plate. This arch is evidently of later date than the others of this structure, it is of a warmer coloured stone and different workmanship, having the distinguishing marks of the decorated style of Gothic architecture. The door in the centre is the chief entrance into the church, that to the left of it is the entrance to the staircase of the tower; above these is a three-light window of good workmanship; it is not placed in the centre of the arch, which does not improve the effect of the engraving, but in the original is hid by the organ. In the aisles are two flying buttresses, springing from the wall to a level with the top of the piers under the tower, to counteract the lateral pressure of the transverse arch, which must be very considerable, having a heavy weight above it, but certainly does not seem to require any additional aid than what it would receive from the large pier beneath it, and from the surrounding arches and walls. The architect of the place, however, seems to have calculated with greater nicety, or perhaps wished to make "assurance doubly sure," or what is more likely than either, intended to erect a much more lofty tower than the present one, thereby of course adding to the weight and requiring an adequate equipoise. This opinion seems to be corroborated in some measure by the appearance of this tower, which is low and ill proportioned, and of much later date than the work beneath it. Above the buttress, on the south side, is a small loop-hole, for which no use appears, unless there was a gallery, which is not improbable, between the buttress and the west wall. At the west end of the aisles are two windows, common indeed, but not ungraceful; an entire elevation of one may be seen in the longitudinal section on the right extremity. The tower is also omitted in this plate for the reasons before stated. A section of the transverse chancel arch, and of the moulding of the flying buttress, completes this sheet.



## STONE CHURCH, KENT.

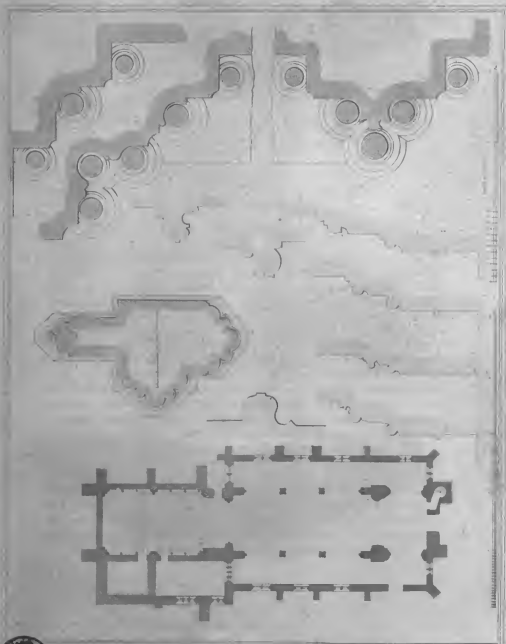
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### PLATE XV.

#### PLAN AND DETAILS.

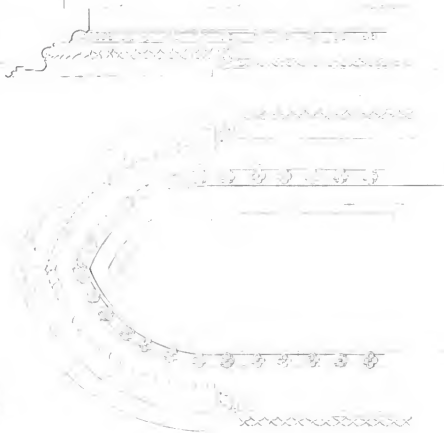
THIS plate contains a plan of this church, the upper part being the chancel; on the left of it is a small ruined chapel or vestry, having a door, now blocked up and concealed by plaster, in one of the compartments of the arcade. This chapel was lighted only by two loop-holes, unless the roof (the block corbel supports of which alone remain) admitted some: the walls are now covered with ivy, and the chapel is filled with bushes; it had no external communication, so that it was necessary to clamber over the wall to gain admittance. On the south of this chamber is another, said to have been built by Sir John Wylshyre, as a chantry-chapel for himself and his wife, and who are buried on the north side of it, as already mentioned: this chapel is used as a vestry and schoolrooms, and has doors cut through the wall into the church, and under one of the windows into the churchyard. The nave occupies the centre, and the vestibule the lower end of the plan; upon which we have no further remarks to offer.

The remainder of the sheet is filled with various details, as follows: Plans of the eastern, middle, and western piers of the chancel; a plan of the piers, supporting the transverse arch of the nave under the tower (the upper part being a plan of the piers to the arches of the nave); a section of the band round the centre of those piers, and that on the piers of the vestibule; a section of the base of the latter; section of the base of the former; section of the base on the east part of the piers of the vestibule, and of the piers in the chancel; and a section of the string-course under the windows of the nave.

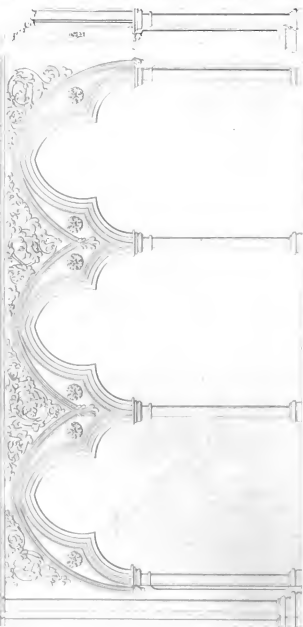












نقشه ۱



کتابخانه ملی

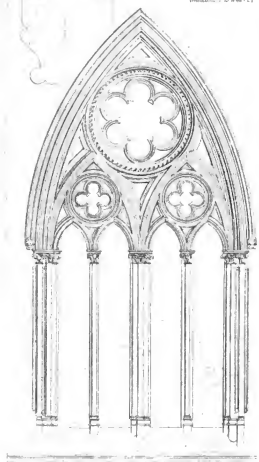
کتابخانه ملی جمهوری اسلامی ایران



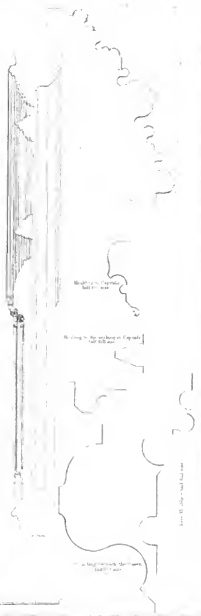




Transition of wall of the tower



Detail



Height of the Capital

As given by the architect on Capital

As given by the architect on Capital

As given by the architect on Capital

## STONE CHURCH, KENT.

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### PLATE XVI.

#### DOORWAY ON THE NORTH SIDE.

THIS plate shows an elevation of the doorway in the north wall of the nave, and is a curious specimen, much dilapidated. A vertical section through the centre of the arch, two specimens of its ornaments, a section of the arch moulding, and a plan of the jamb, display the component parts of this doorway complete.

### PLATE XVII.

#### ARCADE IN THE CHANCEL.

IN this engraving are displayed three compartments of the arcade in the chancel of this church: those we have chosen stand at the west end of the south side. A half plan, looking upwards, showing the soffits of the arch and capitals, and a half plan, showing the bases and basement-seat, are placed beneath the elevation: there is also a section through the centre of the arch, on the extreme left; and the details are as follow: A section of the arch moulding, of the capital and base, of the base and string-course, of the large pier adjoining, and of the string-course over the arcade, and an elevation at large of the capitals and corbel-heads at either end of the elevation. This arcade occupies three sides of the chancel, the east end having four compartments instead of three.

### PLATE XVIII.

#### THE NORTH WINDOW IN THE EAST WALL OF THE NAVE.

AN interior elevation, with a section and plan of this window, which stands in the east wall of the north aisle of the nave, are shown in this engraving. The arch of the window is very handsome, but the whole elevation is of an indifferent proportion. The cusps of the circles in the centre and sides are at present completely covered by a large coat of plaster, extending to the moulding containing the toothed-flower ornament. The details in this plate are a section of the arch moulding, and of the cap and base and a view of the termination of one of the cusps of the large spandril.

## STONE CHURCH, KENT.

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### PLATE XIX.

#### SOUTH WINDOW IN THE EAST WALL OF THE NAVE.

THIS is a well-proportioned window, of which we have shown an interior elevation, a section through the centre, a plan, a section of the arch moulding, and a view of the centre capital.

### PLATE XX.

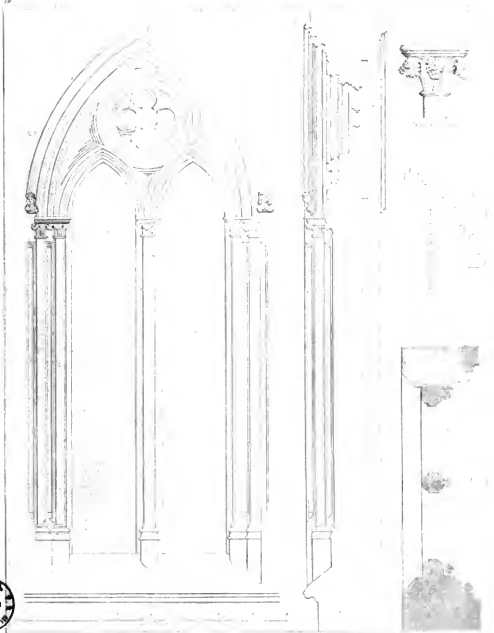
#### WINDOW IN THE NORTH WALL OF THE NAVE.

AN interior elevation of the easternmost window in the north wall of the nave occupies this plate, with its section and details, consisting of a plan, section of the arch moulding, and of the centre capital, and the two bosses in the spandrels of the arch. The latter we have taken from the opposite window, as these were some time ago removed.

### PLATE XXI.

#### SPECIMENS OF CAPITALS, &c.

THIS engraving contains specimens of the foliage, capitals, and other ornaments in this church, with the exception of two brackets, marked *c* and *e*, from Lincoln Cathedral. The group *f* is a view of the capitals and part of the transverse arch, separating the chancel from the nave; that marked *g* is a view of the capitals of the piers, which once supported the groined roof of the chancel; *h* is a view of the capitals and easternmost arch of the north side of the nave; the boss *a* and the corbel-head *b* are from that part of the arcade in the chancel which we have illustrated above; the remaining three bosses and the other corbel are from other parts of the same subject.



Arch. No. 1000 in the collection of the  
 Library of the University of Chicago



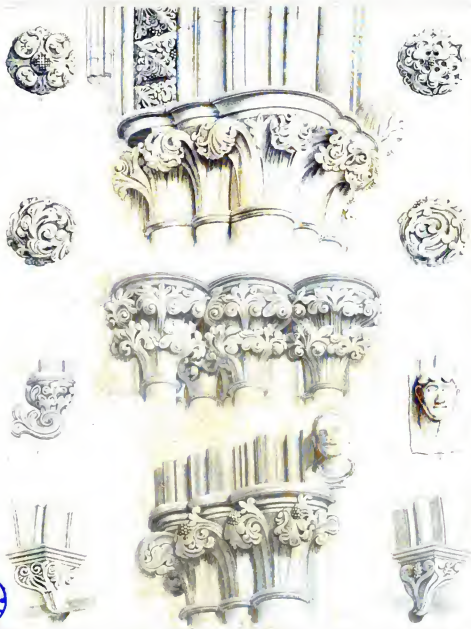


Copyright 1904

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CLASSICAL ARCHITECTURE

Part of the whole, but not the whole

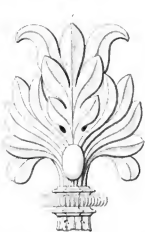


*Plaque de l'Académie des Beaux-Arts*



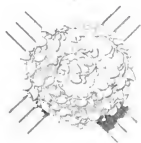






BRITISH MUSEUM  
*General Catalogue*





Westminster Abbey. 1851.

WESTMINSTER ABBEY.

*Specimens of Capitals.*

1851. 1851. 1851.

## WESTMINSTER ABBEY.

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### PLATE XXII.

#### SPECIMENS OF CAPITALS, FINIALS, &c.

THE capitals numbered 1, 2, and 3, are taken from the Chapel of St. Benedict, in the south ambulatory of the choir; the finial numbered 4 is from the tomb of queen Eleanor; that numbered 5 is of copper, and is on the canopy over the head of that queen; No. 6 is from the pinnacle on the tomb of Aymer de Valence; and the ornamented spandril (No. 7) is taken from the trefoiled arcade below the windows in the Chapel of St. Edmund, which is also in the south aisle of the choir.

### PLATE XXIII.

#### SPECIMENS OF BOSSES, &c.

SOME of the bosses here shown are of rather a novel description. Nos. 1, 2, and 3, are taken from the roof of the nave and its aisles; Nos. 4 and 5, from the cloisters; and Nos. 6 and 7, from the passage leading out of the cloisters into the chapter-house; No. 8 is a flower taken from the cornice of Abbot Fascet's tomb in the north ambulatory of the choir; and No. 9 is a figure which now stands in the chapter-house: it is not given as being a good specimen, but for its curiosity, as it is the only perfect figure remaining of those which stood on the exterior of the Abbey Church as built by Henry III.

## WESTMINSTER ABBEY.

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### PLATE XXIV.

#### MOSAIC PAVEMENT FROM THE CHAPTER-HOUSE.

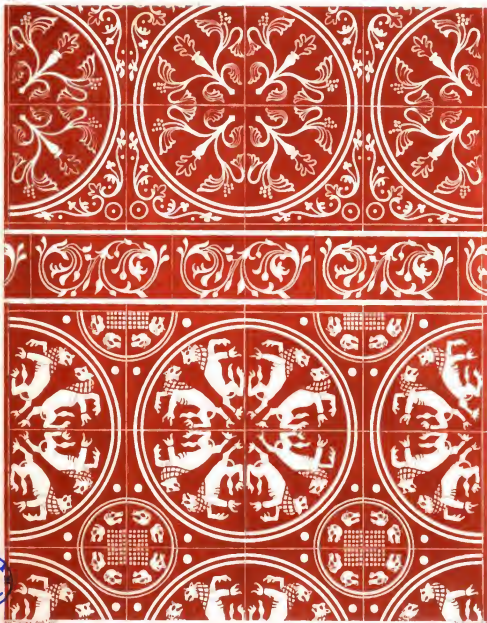
THIS specimen of ancient mosaic is as curious and in as fine a state of preservation as any that we have at present in England; and being rather a novelty in a work of this description, I have been induced to include it in the selection. There are many different patterns, two of which are shown in the plate divided by a beautiful border of foliage. It is now covered up by a wooden floor, upon which stand wooden presses for the records kept here, so that it is only partially visible when the boards are removed: after being well cleansed the colours have a very vivid appearance. The Chapter-house is a large octagonal building, supported at the angles by massive buttresses, with flying buttresses springing to the upper walls; in the centre of the edifice stands a large clustered pier, with ornamental capitals of the finest description: from the immense altitude of these capitals it was impossible to reach them by common ladders, and the very small space unoccupied by the wooden presses precluding the use of machinery, has been the cause of their being omitted in this work. Each side of the Chapter-house originally contained a large window, but these have been bricked up, and in their place smaller openings substituted. Around the walls some remains of ancient painting are still visible.

### PLATE XXV.

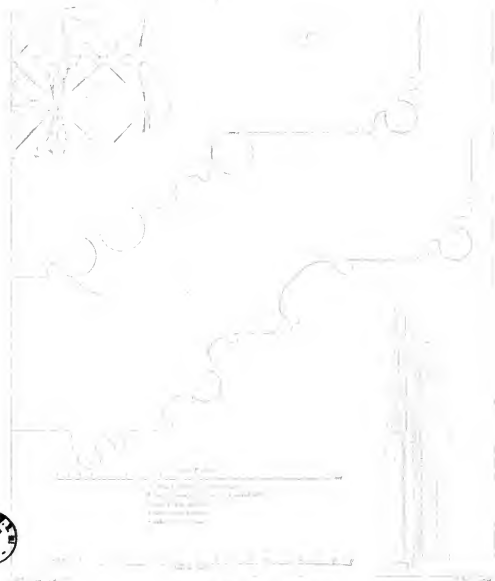
#### DOORWAY FROM THE CHURCH INTO THE EAST CLOISTER.

ABOUT 1270.

A view of this beautiful doorway forms a frontispiece to this volume, and the annexed plate contains a section of it, a plan of one of the jambs marked *c*, a section of the arch-mouldings, *d*, together with a specimen of the diaper carving, and four-leaf flower in the jambs, marked *a* and *b*; which will be understood by referring to the general view. This doorway is justly considered as a very fine specimen of the Early Pointed Style; and, although the ornament is much defaced, the parts still remaining give a correct idea of its original beauty: it is also a specimen which may be found very useful to an architect.



CHAPTER HOUSE  
*Remains of the Chapter House  
 seen from the full view*



THE HILL OF THE HILL  
 THE HILL OF THE HILL









Westminster

WESTMINSTER ABBEY.

*Architectural details of the Choir.*

## WESTMINSTER ABBEY.

### PLATE XXVI.

#### TOMB OF QUEEN ELEANOR.

ABOUT 1292.

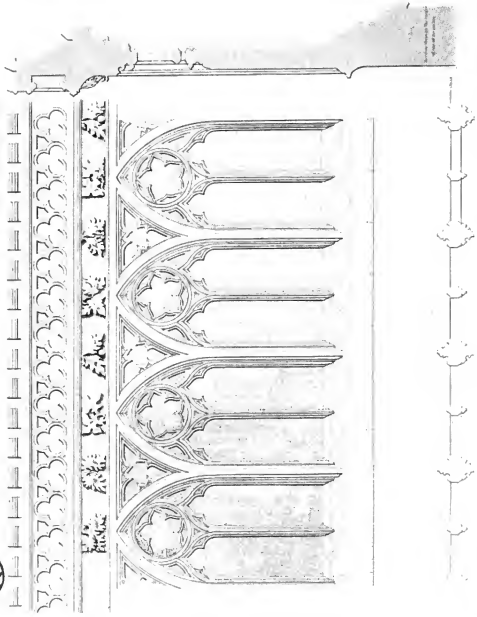
THIS elegant structure may be considered as a just tribute to the virtues of the queen who here lies interred. It is composed of grey Petworth marble; on either side it is divided into six equal compartments, and into two at each end; one of which is now hid by a turret of King Henry Vth's Chantry Chapel, which is built against it. The engraving displays one of these compartments complete, from which a just idea may be formed of the whole structure, the only difference consisting in the arms which are sculptured upon the shields; they are those of England as borne by Henry III. and Edward I., viz. three lions passant guardant; of Castile and Leon, viz., first and fourth, a castle; second and third, a lion rampant; and of Ponthieu, viz. three bendlets within a bordure. The ornamental parts of this tomb are greatly disfigured, but there is still one compartment at the end which remains uncovered, in the finest preservation.

The statue of the queen is such an admirable performance, that it would be unjust to allow it to pass unnoticed, although it forms no part of the illustration. It is of copper richly gilt, but owing to the thick coating of dust, the gilding is only partially visible. The exquisite beauty of the countenance and the simple dignity of the whole figure it would be almost impossible to excel. The left hand is brought over the breast and holds a crucifix suspended from the neck; the right hand once held a sceptre, but that has long since disappeared; the head, which reclines on two cushions, is encircled by a coronet, and the hair falls in ringlets over the shoulders. The effigy is surmounted by an elegant canopy, with crockets rising from cherubs' heads of surpassing beauty.

This illustrious queen was the daughter of Ferdinand III. King of Castile and Leon, and wife of Edward I. King of England; in right of her mother she was heiress to the earldom of Ponthieu. She was the constant attendant of her husband in all his perilous expeditions; and it is recorded that when stabbed in the Holy Land by the envenomed dagger of an assassin, she sucked the poison from the wound, and thus rescued him from destruction. She died at Hardeby, in Northamptonshire, whilst accompanying her husband on his journey to Scotland, in the year 1290 or 1291. Her body was embalmed, and carried in solemn procession to London. At every place where the corpse rested, the grateful but afflicted monarch caused a cross\* to be erected to commemorate her virtue and fidelity, and to remind the passing traveller to offer up a prayer for her soul.

\* These crosses were erected at Lincoln, Grantham, Stamford, Geddington, Northampton, Stony Stratford, Dunstable, St Albans, Waltham, and Charing Cross, three of which only remain—those of Geddington, Northampton, and Waltham.





## CANTERBURY CATHEDRAL.

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### PLATE XXVII.

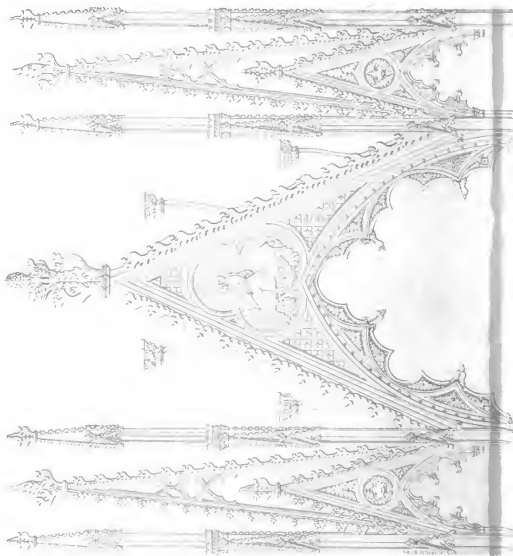
#### ELEVATION, SECTION, AND PLAN OF A PORTION OF THE SCREEN ON THE SOUTH SIDE OF THE CHOIR.

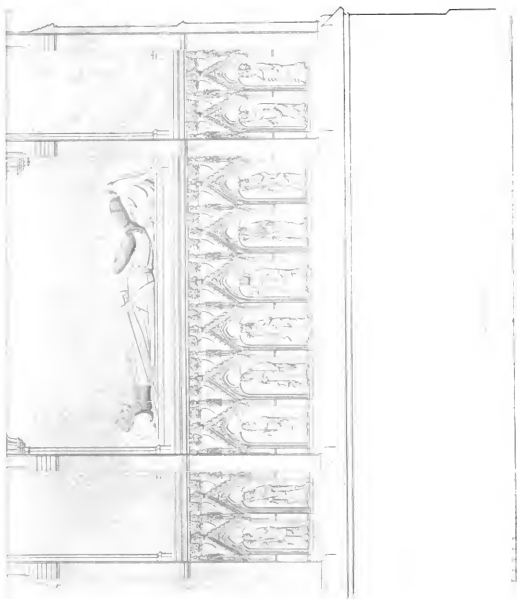
1304.

THE stone screen, of which the specimen in the adjoining plate forms but a very small part, extends along the whole length of the north and south sides, as well as the west end of the choir of this cathedral, dividing it from its side aisles. Until very recently, the greater part was concealed by stalls, but they have been removed, and the screen restored and glazed, except at the west end, where they were suffered to remain, probably on account of their beauty; for they are in Gibbon's best style, if not of his execution, but unfortunately do not accord with the surrounding architecture. The screen was probably erected when the choir was repaired, and the organ-screen built by Prior Henry d'Estria, in 1304, in the time of Archbishop Winchelsea. The portion we have chosen for delineation consists of four compartments of the south side, resting on the left against the main pier at the north-west angle of the east transept, having the peculiarity of an expanded leaf in one of the cinque foils. It is built with Caen stone; the knots of foliage in the cornice are boldly carved, but the remainder is not so finely executed as usual in works of this date; on the flat stone work beneath, some remains of ancient painting were still visible when the stalls were taken down, of course these have now perished. And elevation, a plan across the mullions, and a section through the centre of one of the arches, render this subject complete.











## WESTMINSTER ABBEY.

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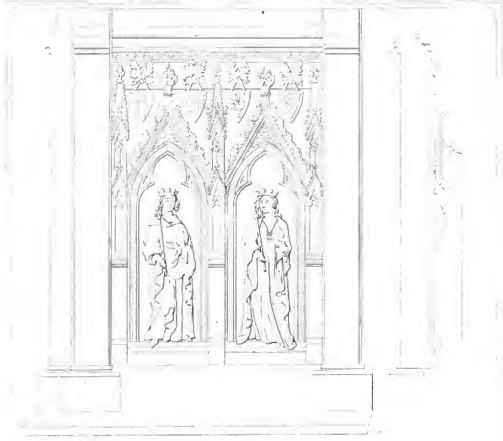
### PLATES XXVIII. XXIX.

#### ELEVATION OF THE MONUMENT OF EDMUND CROUCHBACK, EARL OF LANCASTER.

1307.

THIS noble monument stands on the north side of the choir, next the altar-screen, where it occupies a whole intercolumniation. In Neale's "History of the Abbey Church of Westminster" there is a concise account of this monument, and a biographical notice of the earl himself, part of which we now offer to our readers. "This prince was second son to Henry III. and was born on the 16th January, 1245. The grant of the kingdom of Sicily and Apulia made to Edmund, when he was only eight years of age, by Pope Innocent IV. was productive of the most important events that have ever been recorded in our annals. The association of the Barons against Henry III., the appointments of conservators of the peace in the several counties, and the settlement of the democratical parts of our constitution on a permanent basis, were some of the consequences of the vast extortions made by Henry to support his son's titular claim; but at length, after a ten years' contention, the king was obliged to renounce it in form, whilst a prisoner to Simon de Montfort, Earl of Leicester, and the grant was revoked by Pope Urban in 1263. But Henry made ample amends to his son for the loss of his imaginary kingdom, by conferring on him, in October, 1264, on the death of Montfort, who was slain at Evesham, the earldom of Leicester and seneschalsy of England; and two years afterwards the titles and forfeited estates of Robert de Ferrers, Earl of Derby. The earldom of Compeigne was afterwards annexed to his other honours; and in 1269, by his marriage with Aveline, he acquired a claim to the earldom of





*Design for a Gothic window*

WESTMINSTER ABBEY.

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PLATE XXX.

DETAILS FROM THE MONUMENT OF EDMUND CROUCHBACK,  
EARL OF LANCASTER.

AN elevation is shown in this plate of the two compartments on the left of our elevation of Crouchback's Monument, with a section and plan of the same, and four specimens of the finials, whose situation may be seen by using the letters of reference. The band of ornament, on one of the flat members of the cornice, is painted, and the emblazonments are of plastic composition, painted in their proper colours.



## WESTMINSTER ABBEY.

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### PLATE XXXI.

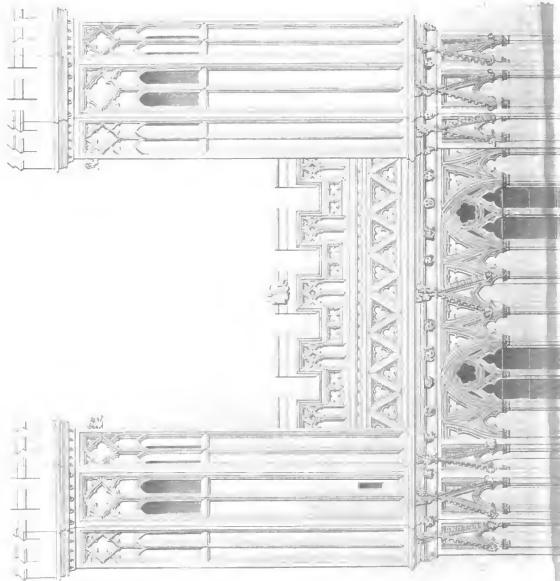
#### MONUMENT OF EDMUND CROUCHBACK. DETAILS OF THE TOMB.

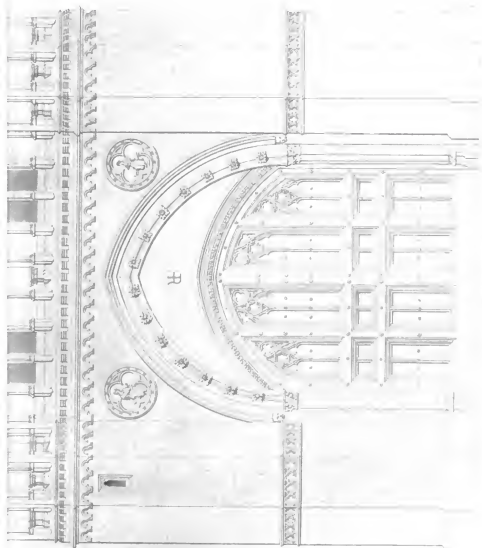
THIS plate contains a general plan across the piers supporting the canopy (showing the groining); a section of the base of the tomb below the niches; a plan at large taken through one of the principal buttresses, including the jambs of a niche of the tomb, and showing the bases; a plan at large of one pier to the canopy; one of the finials of the canopies over the figures; a section of the first set-off on the large buttress, level with the table of the effigy and the cornice of the tomb, through which a section is also shown, together with a section of the base and set-off of the small buttresses. The details of this tomb are of an excellent character, and many portions of it will be found very useful. No further explanation will, I think, be needed, as the whole will be readily understood by referring to the general elevation.













ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATES XXXII. XXXIII.

FRONT ELEVATION OF THE ENTRANCE GATEWAY.

1309.

THE Abbey to which this gateway formed the principal entrance was one of the most important ecclesiastical buildings in the kingdom. As will be supposed from the name it bears, its foundation is owing to that celebrated Saint who first introduced Christianity into Great Britain, in the year 596. He was sent on this mission by Pope Gregory, and landed in Kent with a few followers, in the reign of Ethelbert; he proceeded to Canterbury, where he was visited by that monarch and his queen, and after a long conference, in which the king listened with great attention to the new doctrines, the Queen's Royal Chapel was given to the missionaries for their use. Shortly afterwards, Ethelbert embraced the Christian faith, and converted his palace into a priory, of which Augustine was the head, who shortly afterwards, in conjunction with the monarch, founded a monastery on its site, and dedicated it to St. Peter and St. Paul, but the name of St. Augustine was subsequently added to those of the Apostles by Dunstan, Archbishop of Canterbury, in the year 978. From this time it became one of the most important religious establishments in this country, until the year 1539, 30th of the reign of Henry VIII., when it shared the fate that befell most of the religious houses at that period; its revenues at the time of its dissolution amounted annually







ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATE XXXIV.

BACK ELEVATION OF THE ENTRANCE GATEWAY.

ALTHOUGH much inferior in magnificence to the west front, this elevation possesses many admirable parts, and will always be regarded as a good specimen of the style; the fine proportions and bold mouldings of the centre arch, the elegant form of the two niches in the buttresses, and the admirable execution of the flint work, will at all times excite the attention of the architect. (The details of this elevation will be found in another plate.) The window over the archway is not very good, and loses much from the want of a dripstone, which it appears never to have possessed. This front has suffered much in every respect; the corbels supporting the dripstone of the large arch are much mutilated, but they appear to have been kneeling figures; the capitals to the piers have also been much defaced, and the bases are either totally destroyed or hurried, as no vestiges of them could be found; but upon comparing the bases of the piers in the west front with those to the windows, niches, &c., in all parts of the building, I find them composed of the same mouldings, and very frequently of the same dimensions. Upon this authority I have restored the bases in this elevation, making them the same as those in the principal front. Although the ground has accumulated much more around this part of the building, I have been enabled to ascertain that it was originally upon the same level as the west end, and it may be observed, that some of the principal mouldings of that front are carried entirely round the building. In speaking of the flint work of this part of the building, I cannot sufficiently praise

the beauty of its execution; the flints vary in dimensions from one inch and a quarter to four inches, are cut square, and form a perfectly smooth surface; the only parts in which stone has been used are at the angles, and for the sculptured and moulded work. Every care has been taken to give in the accompanying plate as accurate an idea of the masonry of this front as possible. The original battlement has been destroyed, but the marks of it still appear, and many parts of the moulded capping are visible; from a careful examination and accurate measurements, I have been enabled to introduce it in the engraving in its perfect state.

#### PLATE XXXV.

##### SIDE ELEVATION OF THE GATEWAY, WITH DETAILS OF MOULDINGS.

COMPARED with the eastern and western fronts, the north side, shown in the accompanying plate, has but few pretensions to beauty; but, by omitting it, our illustration of this noble gateway would have been imperfect. The windows, though small, are graceful and well proportioned, and the mouldings finely cut; but these are now bricked up. The cornice, string-courses, and plinth, are continued from the east front, and are consequently of the same form; but the battlement has been destroyed: we have therefore restored it in the engraving from that on the south side, which still remains. In speaking of the south side, we may remark that, with the exception of the two windows, and the addition of the back wall of the fireplace in the room over the gateway, projecting some seven inches and supported on corbels of the ogree form, this front resembles in every other respect the elevation we have here engraved, but is at present concealed by a small building of a later date, containing a square-headed three-light window, apparently of the Elizabethan age. Both sides are cased with flint work in the same manner as the east front. A section of the window and loop-hole mouldings fill the sheet.

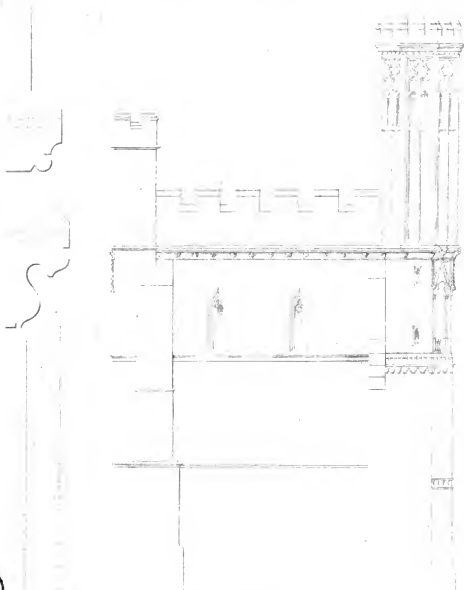










PLATE XXXVI.

LONGITUDINAL AND TRANSVERSE SECTIONS OF THE GROUND FLOOR.

As we have given plans of both ground and upper floors, it was needless to show sections of the whole height of the building, especially as we should have been unable to give correctly the original height of the room over the gateway, the roof having been destroyed, the level of the floor being uncertain, and the room itself converted into a cistern; we have, therefore, only shown the sections of the ground-floor. The bosses at the intersection of the ribs in the ceiling are nearly all destroyed, but they still give some idea of their departed beauty; the corbels supporting the ribs are also much defaced, and we have only been enabled to select one to give in detail, which will be found in another plate. The transverse section shows the ancient door through the buttress into the turret staircase; after descending the staircase as low as this door, which opens on to the flooring of a modern loft, the descent to the ground-floor is by a ladder. We could discover no continuation of this staircase to the ground, or any traces of an aperture there; and from appearances we should judge that there had been no communication between that floor and the adjacent buildings, except through the great arches in the east and west fronts. In the public-house which adjoins the gateway on the south there is a stone staircase and doorway remaining, which probably led to the room over the gateway. The interior of the gateway is now divided into two heights by a modern flooring placed at the springing of the groining; the lower room is used as a cellar or storehouse, and the upper one as a tray for cooling the liquor when brewed. It may be necessary to mention that the spaces between the ribs of the groining are filled with chalk, cut into the form (but rather large) of bricks, and are still in good preservation; it is also used for the same purpose in the cloisters of the Cathedral, and doubtless might be generally employed with advantage in a county where it abounds as it does in Kent.

ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATE XXXVII.

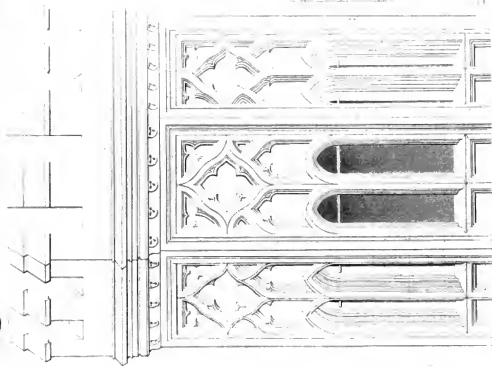
PLANS OF THE GROUND AND UPPER FLOORS, WITH SECTIONS  
OF THE RIB MOULDINGS TO THE GROINING.

THE ground plan of this building requires but little explanation; it contains a plan of the groining of the gateway, which would, if cleared of its present encumbrances, appear to great advantage, being a bold and beautiful specimen. It may be as well to notice, that several openings are now to be found in the walls; but all of them appear to have been cut for the convenience of the present tenants: we have therefore omitted them in the engraving. The upper floor, which, as before observed, has been converted into a cistern, contains nothing worthy of remark, except the fireplace in the south wall; it is, as usual in that age, of large dimensions, with the chimney front projecting several inches beyond the face of the wall; to the right and left of this appear two openings, the former is evidently modern, but the latter was most probably the door of communication with the adjoining buildings. As water constantly covers the whole floor of this room to the depth of three feet or more, it is a matter of no small difficulty to obtain the necessary dimensions. The four sections of the ribs of the groining which complete this plate will be readily understood by their letters of reference to the ground plan.

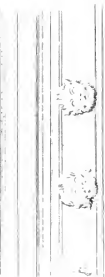
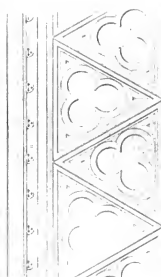
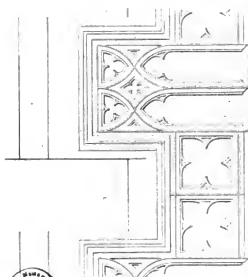














ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATE XXXVIII.

ELEVATION AT LARGE OF THE TOP OF ONE OF THE WESTERN TURRETS,  
WITH DETAILS.

THIS plate contains an elevation of the upper part of one of the western turrets, drawn to such a scale as to render every portion of it clear and distinct; little need be said of its beauty, as it will doubtless be appreciated by ever lover of pure English architecture. Great injury will, gradually indeed but surely, be effected to these turrets, from their present inhabitants (the pigeons) constantly pecking out the mortar and boring holes into the stone, which collect rain in abundance, and this they work at most assiduously. This plate also contains a plan across the mullions of the windows, and a section of the battlements and cornice taken through the embrasure; a plan of one of the mullions to the windows, and an elevation of the water-spout head under the south side of the cornice of the north turret; both this and that opposite are a good deal broken, and the face of the latter is quite destroyed.

PLATE XXXIX.

ELEVATION AND DETAIL OF THE BATTLEMENT.

THE battlement which occupies this plate is, like the whole of the details of this front, extremely beautiful, and in every respect worthy of imitation. The engraving contains an elevation and section (taken through the embrasure) of the battlement and cornice, &c. to the top of the windows. It may be observed, as peculiar in this portion of the building, that the joints in the masonry of each trefoil converge to their centre, where they unite in hexagon angles, having a very neat appearance. A plan of the square quatre-foils in the battlement and the small flower of three leaves in the hollow above the trefoils in the cornice, with a section of the latter, occupy the remainder of this sheet. This flower also occurs in the cornice of the turret in the preceding plate, and indeed as a distinguishing mark of the architecture of this period.

ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATE XL.

ELEVATION OF THE TRACERY OF THE WINDOW AND ADJOINING PANEL.

THIS plate, owing to the large scale to which it is drawn, shows to great advantage another beautiful portion of this building,—the tracery of the window and one of the panels adjoining. The outlines of both combine elegance with simplicity, which is their chief recommendation. The glass has long been broken out of the window, and the grooves for the bars alone remain: the part tinted in the engraving shows those portions that were originally glazed. The capitals to the piers are much injured, but there are still sufficient remains to delineate them with tolerable correctness.

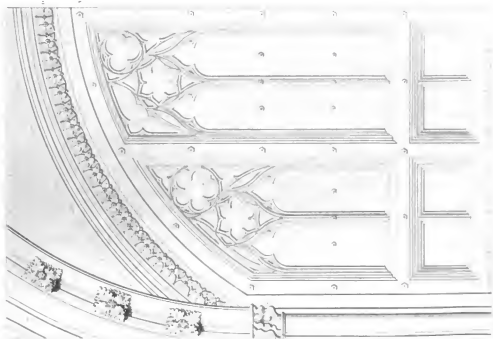
PLATE XLI.

ELEVATION OF THE UPPER PART OF THE GATES, WITH DETAILS  
OF THE ARCH, &c.

IN the oak gates that occupy the principal part of this plate, another excellent specimen presents itself: but here, alas! the work of destruction has been carried on with an unsparing hand, and no mercy has been shown to the splendid remains, when convenience was to be consulted. Large portions of the gates have been cut away for the purposes of light and ventilation; certainly they still hang on their hinges and in their ancient situation, but their beauty is destroyed. The remaining part of the plate is occupied by sections of the outer and inner arch mouldings, a plan of the outer piers, a section of the capitals to the piers, the corbel supporting the dripstone of the outer arch, a plan of the mullion of the gates, an elevation and profile of the nail heads to the gates, and a specimen of the flowers in the diaper work on the inner arch moulding.







Drawn by W. H. Storer, 1861









ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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PLATE XLII.

NICHE AND DETAILS OF THE BACK ELEVATION.

THE principal object in this engraving is the niche which occupies one of the turrets on the east end of the gateway, and of which an elevation, plan, and section are given, with a section of the arch moulding and bases. It has not much to recommend it besides an easiness and grace of outline in the general view, but our subject would not have been thought perfectly illustrated if it had not been included with the rest. The remainder of the plate is occupied by sections of the cornice in the back elevation (a bold and useful example), of the moulding to the great arch, of the string-course under the niche, of the second string-course on the buttress, of the arch moulding of the window, and the top string-course of the turret; and by plans of the piers to the back archway, and of the jamb to the window, which are all the details necessary.

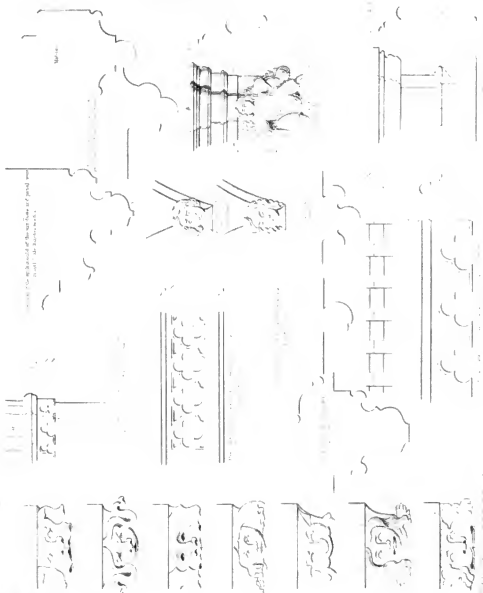
## ST. AUGUSTINE'S MONASTERY, CANTERBURY.

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### PLATE XLIII.

#### DETAILS FROM VARIOUS PORTIONS OF THE BUILDING.

THE last engraving on this ample subject includes everything omitted in the former plates, and by a careful examination I find those omissions to be plentiful and various. I shall enumerate them consecutively, making such remarks on each as may appear necessary to elucidate them. On the left side of the plate are a few of the grotesque heads, which are ranged round the top of the interior angles of the western octagon turrets, and were probably used as corbels to sustain the roof; they are sixteen in number, one in each angle, of which we have selected the best. Two specimens of the heads supporting the drip mouldings of the arcade on the side walls of the ground-floor, which may be observed in the longitudinal section, as also a corbel figure bearing a large moulding on his shoulders, of which an elevation, section, and plan are given, and on which the roof rests—this figure is very indistinct, but it is the most perfect remaining, he appears to be grasping at the wall or the sprouts around him for support; a section of one of the cross-springing ribs of the groining marked *e* on the plan; a section of the arch moulding of the window and panel in the west front, of which we have given an elevation in detail; a plan of the jamb including the mullion of the same; an elevation and section of the quatre-foils on one of the faces of the octagon turrets in the west front—these may be seen level with the capitals of the great arch; an elevation and section of the small battlements, mouldings, and dependent trefoils immediately under the windows in the same front; and an elevation and section of the pedestals in the niches.



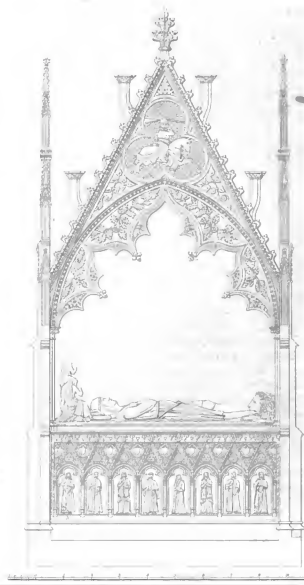






Archiv der Provinz

Archiv der Provinz



Archiv der Provinz

Grabstein für  
Friedrich von der Pfalz

WESTMINSTER ABBEY.

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PLATE XLIV.

TOMB OF AYMER DE VALENCE.

1325.

AYMER DE VALENCE, Earl of Pembroke, was the third son of William de Valence, and succeeded his father in the earldom (his two elder brothers being dead) in 1296. He was principally employed in the border wars with Scotland, under Edward I. and II., and was one of the most enterprising warriors Bruce had to contend with in his efforts to preserve the freedom of his father-land. In the reign of Edward II., he took part with the barons against the king and his favorite, Gaveston; and when the latter was made prisoner at Scarborough Castle, the Earl, together with Henry Percy and Earl Warren, were among the besiegers; and although he was absent at the time of the execution of the arrogant favorite, he seems at least to have been privy to it. He was afterwards, in 1314, appointed Warden of all Scotland, and Commander of the King's forces from Roxborough to the Trent. He was present at the battle of Bannockburn, from which, in consequence of the entire defeat of the English army, he was obliged to make a precipitate retreat.

In the thirteenth year of Edward II. he was intrusted with the custody of the whole kingdom, on account of the intended journey of the king into France, to do homage to the French monarch for the dukedom of Aquitaine, but this journey was never accomplished.

He was one of the lords who gave sentence against Thomas, Earl of Lancaster, after the capture of that nobleman in 1321, and shortly afterwards he lost his own life, probably in a tournament given by himself in honour of his nuptials with his third wife, Maria, daughter of Guy de Chastilian, Earl of St. Paul, and it was







1227" choir L. 6. 10. 1

WESTMINSTER ABBEY.

11 in. from the end of figures de l'abbaye



a half full rose



b half rose



c tripartite leaf

WESTMINSTER ABBEY.

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PLATE XLV.

TOMB OF AYMER DE VALENCE.

THIS plate shows some of the principal portions of this beautiful monument, drawn at large, in order to display the details to more advantage. They consist of a plan, elevation and section of a niche of the tomb, one of the finials marked *a*, and a flower in the cornice above the canopies over the statues, *b*, and a specimen of the square flowers on the raking moulding of the canopy, *c*.

## WESTMINSTER ABBEY.

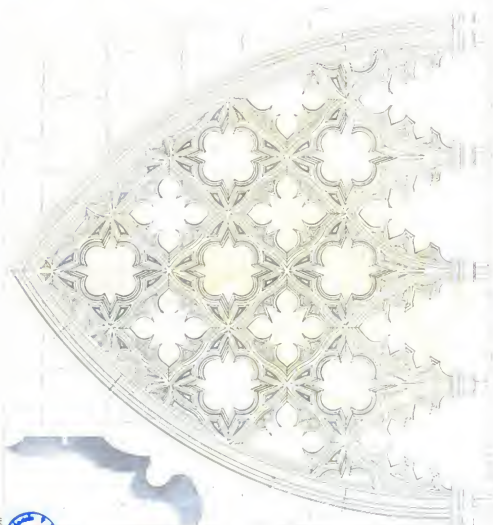
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### PLATE XLVI.

#### WINDOW IN THE EAST CLOISTER.

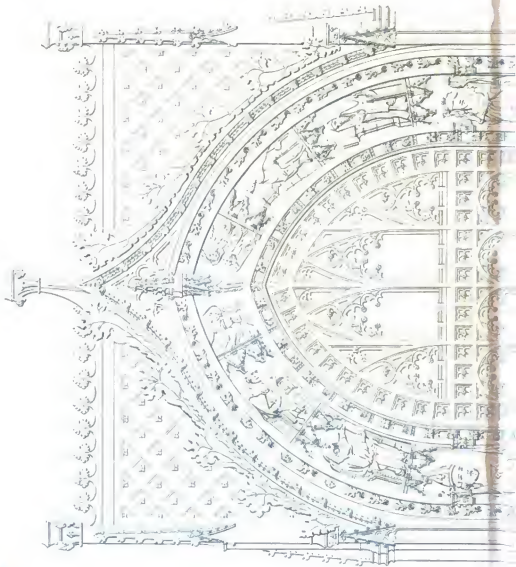
ABOUT 1348.

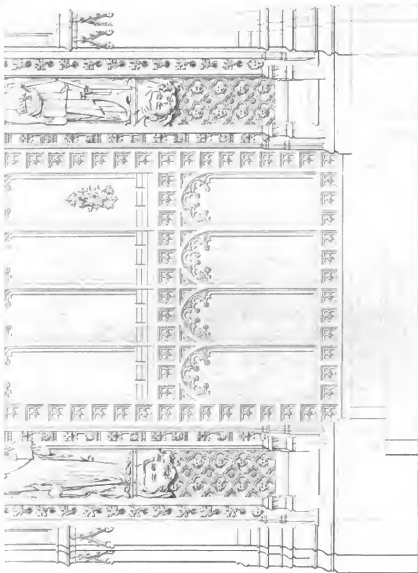
THIS window is the richest and most curious specimen of tracery to be found in the cloisters, and there are none to surpass it in the whole of the Abbey. It is opposite the entrance to the Chapter-house and Library, which, with the whole of this division of the cloisters, is of corresponding beauty. It was built in the reign of Edward III., about the year 1348, under Simon de Byrcheston, who was then Abbot, and who died, in 1349, of the plague, which was raging nearly all over the world: he was buried near this window. The ravages of time and the action of the atmosphere have so much defaced the tracery on the outside, that its once graceful forms are now barely visible. As the plate gives a complete elevation and section, with the moulding of the tracery to a larger scale, I need not further explain it than by referring the reader to it. This window, since this work was first published, has undergone a careful restoration under the direction of Mr. Blore.











8710a. 1871. 1871.

7110a. 1871. 1871.  
*University of Cambridge, Cambridge, Mass.*





## ROCHESTER CATHEDRAL.

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### PLATES XLVII. XLVIII.

#### DOORWAY IN THE SOUTH-EAST TRANSEPT.

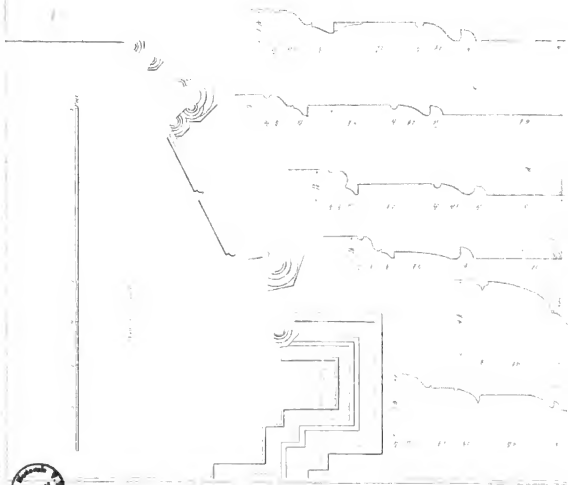
ABOUT 1352.

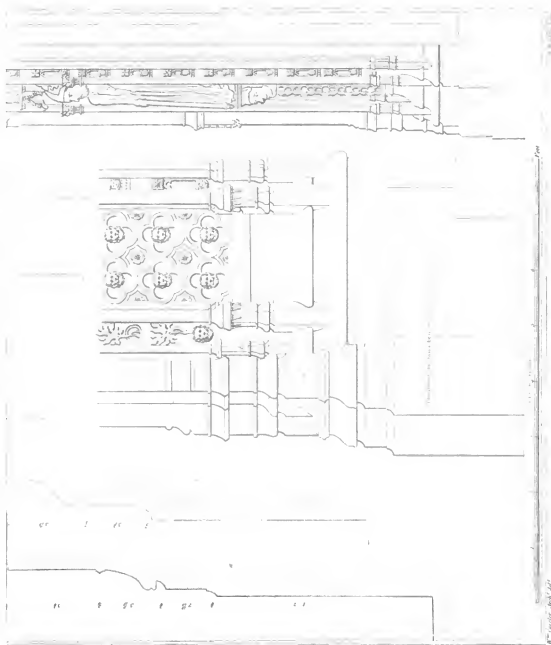
IN the south-east transept stands the beautiful door into the ancient Chapter-house, of which we have given an elevation in the annexed engraving; it is supposed to have been erected by John de Shepey, Bishop of Rochester, about 1352. The female statue, in the niche on the right jamb, represents the abolition of the Mosaic dispensation, as the broken staff, the inverted tables of the law, and the falling crown, plainly intimate; and the corresponding figures,\* on the opposite side, signifies the establishment of the Christian religion, represented by a Christian bishop, in his pontifical robes, holding a church in his left hand. The smaller sitting figures in the arch are generally supposed to represent Gundulph, Ernulph, Laurence de St. Martin, and Hamo de Hethe, four bishops and benefactors of the see, though it appears more probable that they are intended for four of the great doctors of the church. The four kneeling figures, on the higher part of the arch, seem intended to represent as many angels reciting or rather singing the Psalms of David (as we may gather from the scroll in their hands, and the open mouth of one of either pair,) to free a soul from purgatory; which is represented by the naked figure on the apex of the arch. The door itself is a copy of one in St. Alban's Abbey, and was placed there when the frontispiece was restored by Mr. Cottingham; it is of deal with east-iron tracery, and painted in imitation of oak, and much improves the effect of this curious piece of architecture.

There is a decided originality in the design of this doorway, as if the architect had studied to produce something out of the common way, as the saying

\* These figures, before they were restored a few years ago, were thought to represent Henry I. and his queen Matilda.

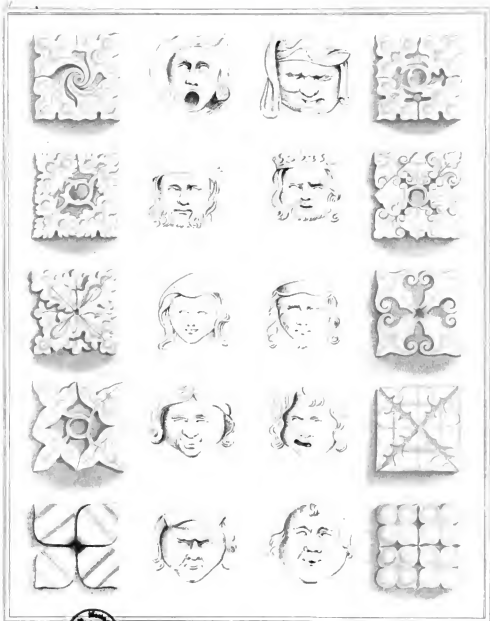






Arch. 5. Study of a group building with figures in the pediment.





10" square each

A. B. B. 10"



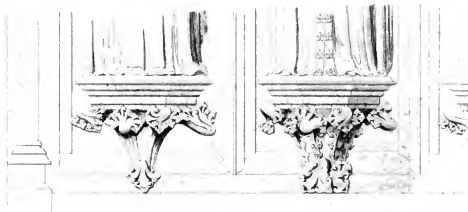
ROCHESTER CARPETOPAL

Flowers & Plants from drawings kindly sent the 11th April 1900









*1. Roman style*

*Architectural*

## ST. STEPHEN'S CHAPEL.

### PLATE LII.

#### SPECIMENS OF BOSSES, PEDESTALS, &c.

1348.

At the top of this plate, on the left, are two specimens of bosses from the crypt, both bold in their kind, one being a head devouring leaves, and the other a boss of foliage of ordinary character; on the right of these is a specimen of the four-leaved ornament, much used in the decorations of St. Stephen's Chapel; there are several varieties, but the difference is but trifling and imperceptible to a common observer. Below these are two pedestals from the screen at the west end, both very elegant; the drapery of the figures on them is a restoration of my own; below them, on the left, is a profile of that over it, and at the side of it a capping of another pedestal in this screen; one of the bosses from the cloisters completes the sheet. The pedestals are drawn to a scale of an inch and a half to a foot. The bosses throughout the crypt are extremely bold, and well carved—some are handsome; many of them contain scriptural or traditional subjects, among which I thought I could distinguish the stoning of St. Stephen; the immersion of St. John the Evangelist in boiling oil, before the Latin Gate, which oil the executioners are also pouring on to his head and shoulders, at the same time goading his sides with sharp prongs; the roasting of St. Lawrence on a gridiron of the ordinary shape, he being suspended from it in order that he might be seen better from the ground; and other such subjects, relating to the histories of the patron saints of the chapel. These chiefly occupied the centre line of the ceiling, the inferior ribs concentrating in smaller circles of well-arranged foliage.

## THE BISHOP'S CHAPEL, ELY PLACE.

### PLATE LIII.

#### ELEVATION OF DOORWAY ON THE SOUTH SIDE.

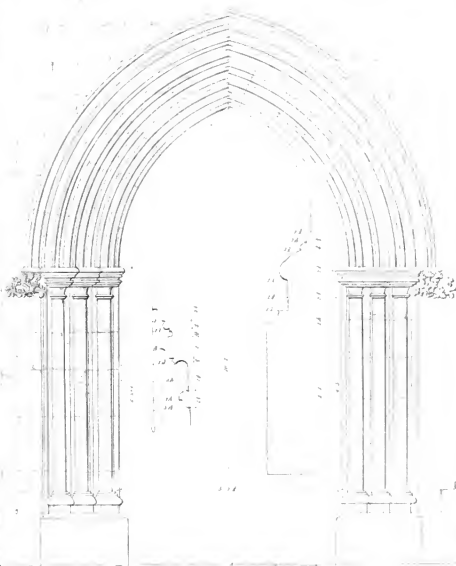
1380.

THIS handsome archway, which few persons have seen or even heard of, stands in the south wall of the Episcopal Chapel, and formed, in all probability, the entrance direct from the cloister. It was erected by Thomas de Arundel, Bishop of Ely, when he rebuilt the palace soon after his accession to the episcopacy in 1374. It is a noble specimen of the decorated style, but covered to a considerable depth with paint, so much so, that it was with some difficulty I could trace the true form of the mouldings, and obtain the necessary dimensions. The corbel of foliage supporting the drip-stone on the right is in a mutilated condition, but sufficient remained to make a tolerably correct drawing: that on the left is completely destroyed, but we have replaced it in our elevation, making it similar to the former. The ancient door is destroyed, and a common deal one substituted: the ascent to the doorway, which is much above the present level of the pavement, is by a flight of steps placed at right angles with it: it is now entirely hid from the sight of passengers by a wooden paling. The sheet also contains a section of the capital and base, with dimensions inserted for use; the projections are marked horizontally on the outside, and the heights perpendicularly on the inside of the sections; the former dimensions on the base are measured from a perpendicular line continued from the front of the basement-stone.

### PLATE LIV.

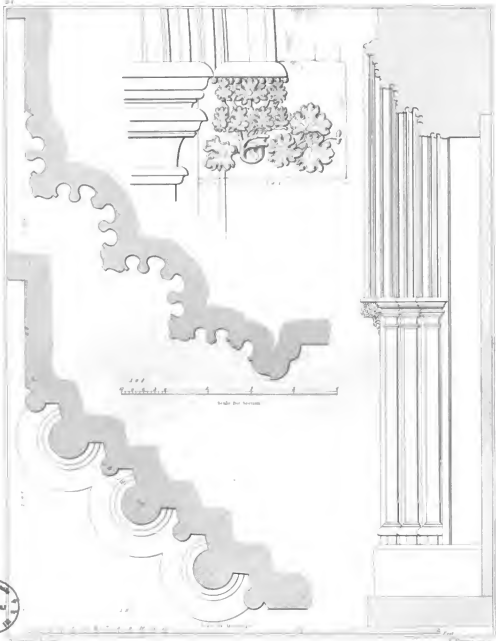
#### SECTION AND DETAILS OF THE DOORWAY ON THE SOUTH SIDE.

THIS plate contains a section of the doorway, to the same scale as the elevation in the preceding plate; and at the top of the plate is an elevation at large of the corbel supporting the drip-stone; below that is a section of the arch mouldings, taken above the east jamb of the doorway, and a plan of that jamb looking downwards, and showing the bases, to a scale of two inches to a foot.



THE BISHOP'S CHAPEL, BACK PART  
*Elevation of Doorway on back side*





THE SOUTH CHAPEL, EXTERIOR

*Section and Detail of doorway*







## WESTMINSTER ABBEY.

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### PLATE LV.

#### CANOPY OVER THE TOMB OF EDWARD III.

ABOUT 1365.

THE tomb over which this canopy is placed, was erected to perpetuate the memory of King Edward III., one of the most heroic princes who ever graced the British throne; he was the son of Edward II., and his queen Isabel, daughter of Philip IV., King of France. He ascended the throne in 1327, after the unnatural murder of his father; at the decease of the King of France, he laid claim to that kingdom as the next male heir; and in the long contest between the rival kingdoms, caused by that claim, the British arms attained a pitch of glory, to which few parallels can be found. By his valour and policy, he succeeded in subjecting nearly the whole of the French kingdom, and at one period of his reign, he held two sovereigns prisoners in his court, viz. John, King of France, who was captured with his youngest son by Edward the Black Prince, at the victory of Poitiers, and King David, of Scotland, who had been taken prisoner at the battle of Neville's Cross, near Durham, by an army commanded by Queen Philippa, during the absence of her husband. The latter part of his life presented a striking contrast to the splendid successes of his earlier years; the death of his son, Edward the Black Prince, who was much beloved by the nation, was a severe blow to him; and after the death of his consort he gave himself up to the dominion of the lovely Alice Piers, who had been maid of honour to his queen; to gratify her he held a tournament in Smithfield, at which under the romantic title of the "Ladie of the Sun," she appeared seated by his side in a triumphal chariot, attended by many ladies of noble birth, each leading a knight by his horse's bridle.



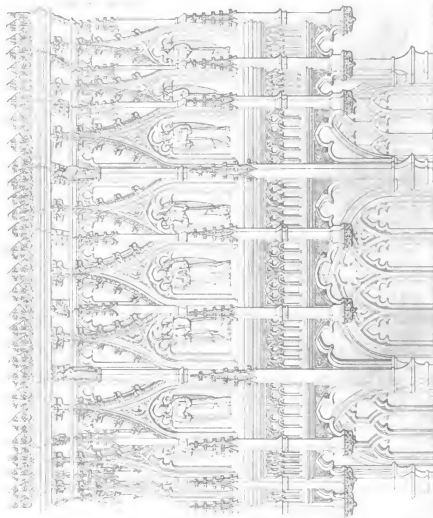
Harvard University  
Library of Divinity

Harvard University

Harvard University







Plan of the choir, showing the position of the choir stalls, and the position of the choir screen.

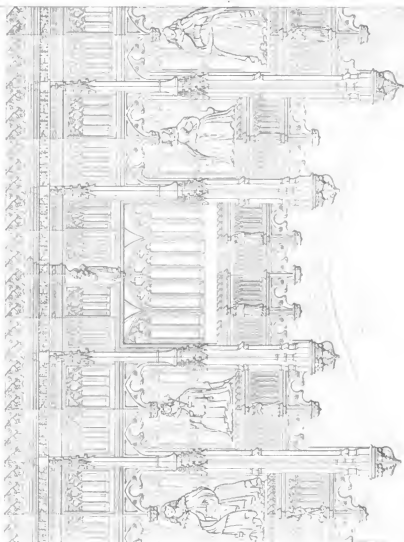
## WESTMINSTER ABBEY.

### PLATE LVII.

#### MONUMENTAL CHAPEL OF KING HENRY V.

1428.

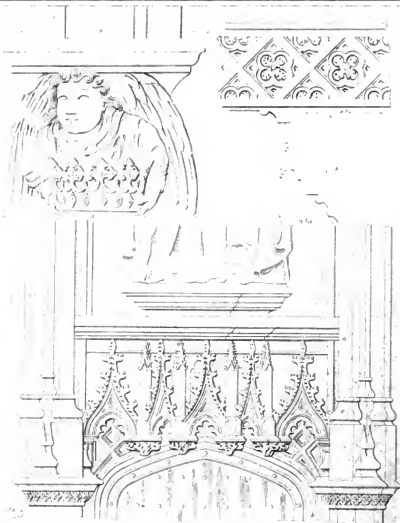
THE elegant Monumental or Chantry Chapel of King Henry V. forms a fine and most effective finish to the east end of St. Edward's Chapel, and, with the exception of Henry VIIIth's Chapel, is the most florid specimen of architecture which the Abbey contains. The irregularities committed by this monarch, while Prince of Wales, were so great and glaring as to cause the utmost fear that his reign would be unprosperous and disadvantageous to the kingdom; and certainly these omens were not ill founded; but, to the surprise of every one, after his accession to the throne, he discarded all his old companions, recommended them to forget the past and amend the future, and he himself set the example. He invaded France, and having taken Harfleur and ravaged Normandy, fought the famous battle of Agincourt. He married Catherine, daughter of Charles VI. of France, and was declared heir to that kingdom. Henry died at the castle of Bois de Vincennes, near Paris, on the 31st of August, 1422, in the thirty-fourth year of his age; his obsequies were celebrated with great splendour in the church of Notre Dame at Paris, and afterwards in the cathedral at Rouen. On his body being brought to England, the funeral service was again performed in St. Paul's cathedral, and the final ceremony in this church, after which the king's remains were deposited at the eastern extremity of St. Edward's Chapel. The front of this chapel consists of two highly-enriched octangular turrets, between which is an archway of the most elegant design; beneath this is placed the tomb of the monarch, much inferior in style to the remainder of this splendid structure; in each of the turrets is a winding staircase, one for the purpose of ascent to the altar, and the other for descent.











Plan of window of canopy

Half plan of a

A. 100

Wall of tower, 10th cent.

WALL OF TOWER, 10TH CENT.  
 Detail from the 'Throne of Henry the Fifth'

P. 100, 101



## WESTMINSTER ABBEY.

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### PLATE LIX.

#### MONUMENTAL CHAPEL OF KING HENRY V.

THE third plate illustrating this chapel consists of detached portions. In the centre of the engraving is a canopy surmounted by a pedestal over the doorway of one of the turrets; beneath it is a half plan of the soffit of the canopy, and of the pedestal and adjoining buttresses, and also a section of one of the bases to the latter. At the top of the plate, on the left hand, is a bust holding a crown, serving as a corbel from which a part of the mouldings of the arch between the turrets spring. Adjoining this, on the right, is a specimen of the diaper sculpture in one of the mouldings of the same arch, and below is a plan of the doorway jambs under the canopy in the plate (*a*). In determining the age of this monument it has been difficult to reconcile the conflicting statements found respecting it, but "in the tenth volume of Rymer's *Federa*," says the author of Neale's *Westminster*, "is the copy of an order for the payment of 12*l.* to John Arderne, clerk of the works, for 36 tons of Caen stone, by him purchased to make the King's tomb; and 23*l.* 6*s.* 8*d.* more for making the tomb." This order bears date in the first year of Henry VI., and it is, therefore, evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron-work (once) round the tomb, made by Roger Johnson, Smith, of London, and copied from the patent rolls of the ninth year (anno 1431) of Henry VI., and it is evident that it could not have been put up till the front, at least, of the Chantry Chapel was completed. I think, therefore, we may safely conclude the date to be, as above, 1428.

LITCHAM CHURCH, NORFOLK.

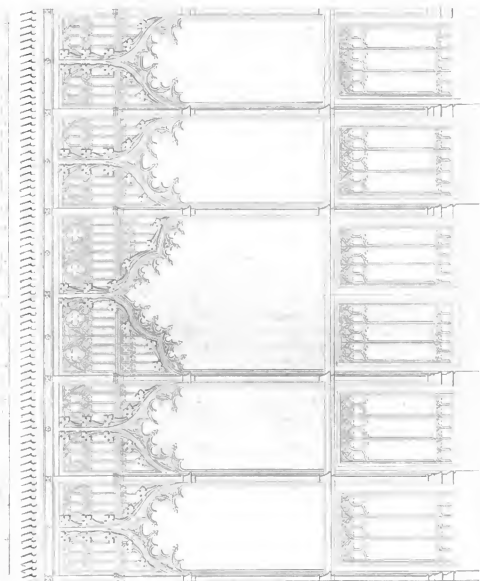
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PLATE LX.

OAK SCREEN IN THE CHOIR.

ABOUT 1430.

THE subject now in the course of delineation is a very beautifully-carved Oak Screen, dividing the nave from the chancel in Litcham Church. From appearances, we should judge that it was erected in the reign of Henry VI., but have no sure evidence of the fact but the similarity of the mouldings, ornaments, and style of execution, to the works known to be of that age. However the case may be, it is certain that the specimen before us may rank with the best works of its kind, though situated in so remote a spot. It seems anciently to have been adorned with painting and gilding, the remains of which are still to be traced in parts where the whitewash and modern painting have been removed. It has also suffered much from bad taste in repairs executed at various times. The lower portion of the centre compartment opens on hinges, for the admittance of persons in and out of the chancel. The annexed plate contains an elevation of the entire screen as it appears on the west side.



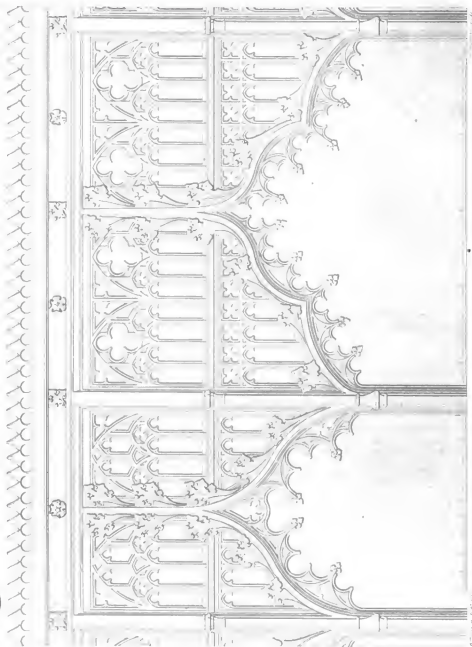
Architectural Firm, Inc.

Architectural Firm, Inc.  
1000 10th Avenue, New York, N.Y.









## LITCHAM CHURCH, NORFOLK.

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### PLATE LXI.

#### OAK SCREEN IN THE CHOIR.

THIS plate represents the large centre, and one of the adjoining smaller compartments of the upper division of the screen to a large scale, in order that its graceful outlines and well-carved ornaments may be more distinctly visible. I have also marked the centres from which the principal arches are described, as there might otherwise be some little difficulty in discovering them, especially those of the lower portion in the centre division. The little octagon-shaped pedestals, crowning the buttresses, I imagine, were originally intended to support figures, but I could discover no remains of them: in some cases, a flower has been removed from the hollow in the cornice, and fastened on the top of these, by some not very ingenious innovator. The Tudor flowers (if they may be so called) on the top of the screen are an addition of modern times, but by no means an improvement to its general appearance.

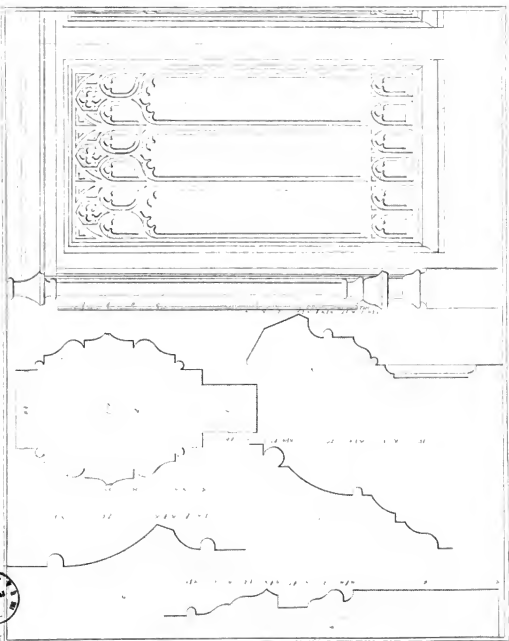
## LITCHAM CHURCH, NORFOLK.

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### PLATE LXII.

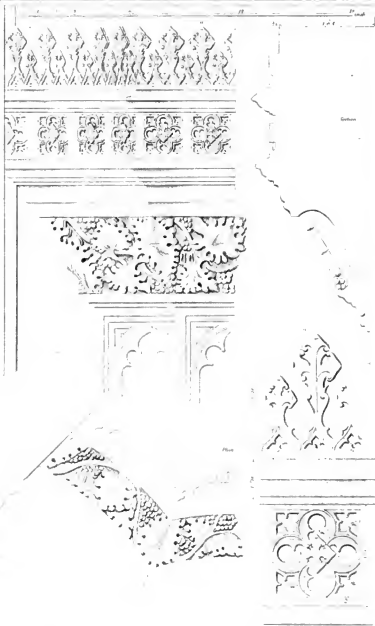
#### OAK SCREEN IN THE CHOIR.

AN elevation at large of half the centre compartment in the lower division of the screen occupies a portion of this plate, and the remainder is filled with various mouldings in detail, as follows: *a* is a section of the cornice on the lower part of the screen, including the quatre-foil over the centre of one of the panels; *b* is the base moulding of the buttresses, one of which is shown on the left in the annexed elevation; *c* is the moulding at the set-off of the buttress, which also appears in this elevation level with the cornice; *d* is a plan of the buttress and moulding of the jamb, taken between the higher and lower divisions, and including the eastern side, which is the upper part of the section as it appears in the plate: and *e* is a section of the cornice surmounting the screen. The mouldings *a* and *b* are drawn to a scale of three inches; *d* and *e* to a scale of two inches; and *c*, five inches to a foot; the heights are marked for use; the projections can be taken by using these scales.









Section of the wall  
in the lower part of the temple

## WESTMINSTER ABBEY.

### PLATE LXIII.

#### SCREEN IN ST. EDWARD'S CHAPEL.

ABOUT 1440.

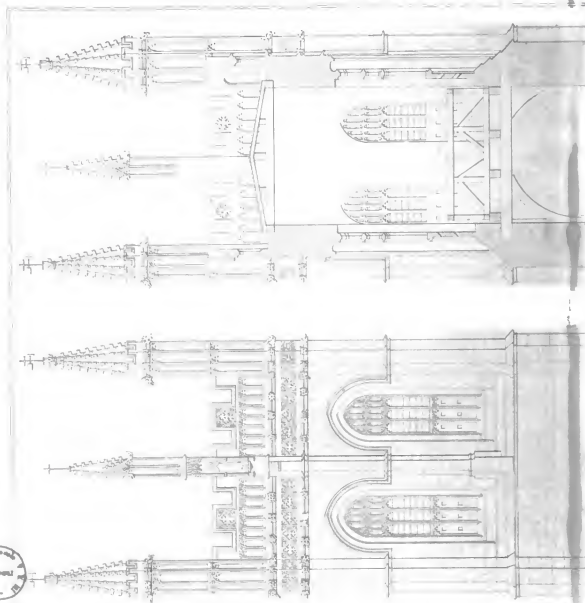
THIS screen, which is in a shockingly mutilated state, is one of the most curious and interesting examples of the skill of the middle ages that we can now boast of: it occupies the entire west end of St. Edward's Chapel, and is finished at either extremity by a main pier of the church. It is composed of three principal divisions, the centre of which is subdivided into five recessed compartments, separated by delicately-clustered piers, from which spring the groinings of five splendid though dilapidated canopies. The grouping of these is very fine, and the "delicate lace work" of the soffits is scarcely to be equalled: they are all different, some have pendants, and others concentrate in a boss or a circular piece of tracery. The side divisions consist each of a doorway leading into the choir, flanked by niches with octagonal pedestals and canopies quite as elaborate in design as those in the centre compartment, and in rather better preservation. In the hollow of the architrave, above the doorways, there remains some finely-sculptured foliage. The niches were evidently once filled with statues, and the whole, or at least the greater part, has been painted and gilded. At the back of the recess, under the canopies, there are some remains of panelling divided by a moulded transom, and surmounted by a row of Tudor flowers. The frieze which surmounts this screen is curious both for design and execution: it contains a representation in alto relief of the principal events, real and imaginary, of St. Edward's life. It is in fourteen divisions, and is shown very spiritedly in Neale's Westminster, vol. ii., where also is given a satisfactory detail of the stories

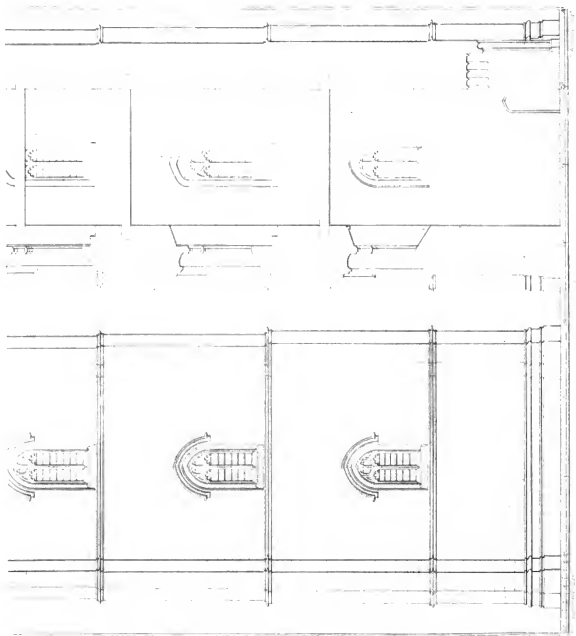


represented on it. The specimen taken from this screen is one of the pedestals mentioned above as standing on each side of the doorway leading to the choir. As the die of the pedestal is quite plain and not of a strikingly beautiful proportion, I have preferred giving parts at large, as the ornaments could then be more clearly defined. A plan, section, and a portion in detail complete this subject.

By the costume of the figures represented upon the frieze, which are precisely the same as those worn in the reign of Henry VI., we may attribute its erection to that monarch, who was known to hold the memory of the Confessor in great veneration; and it is certain that it was the custom of our ancient sculptors to dress their statues in the costume of the period in which they were executed.









## MAGDALENE COLLEGE, OXFORD.

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### PLATES LXIV. LXV.

#### ELEVATION AND SECTION OF THE CHAPEL TOWER.

1505.

THE annexed plate contains an elevation of the south side, or that towards the street, and a section, through the windows from west to east, of the beautiful tower of Magdalene College, which Dr. Ingram truly calls the pride and boast of Oxford. In 1492 Dr. Mayew, then president, laid the first or foundation-stone, called by Dr. Chandler the "corner-stone," on the 9th of August, in that year, seventh of Henry VII. In 1498 Cardinal Wolsey was bursar of this college, when, under his directions and as it has been thought from his design, was completed this grand and finely-proportioned edifice. This subject has been very ably and minutely examined by Dr. Chandler; and, from a comparison of dates and entries in the college books, whilst he exonerates that great man from certain imputations cast upon his memory, he considerably reduces his share of glory in the construction of the tower. It does not appear to have been finished so soon as it is generally believed to have been; sums of money having been constantly expended on the work until 1505; in which, for fixing the noble peal of bells and the clock, there is a charge of 2*l.* 9*s.* 4*d.* Between the years 1494 and 1504, though the solutions of the bursars for some intermediate years are defective, there had been expended altogether about 15*l.* 6*s.* 11*d.* It has been conjectured that, when this magnificent structure was begun, it was intended either that it should stand alone and detached from any other building, or that a mere boundary-wall, surmounted with a battlement, should unite the two southern angles. The evidence of this is derived from a careful inspection of the interior of the tower itself, and of the rooms adjoining. Two corresponding windows, east and west, are now blocked up with rough masonry, in consequence of the more recent buildings which have been placed against them: whilst the southern window, which is on the same level with them,



REPRODUCED FROM THE  
*Elevation of Choir of Beaulieu to Chapel House*







View from the North



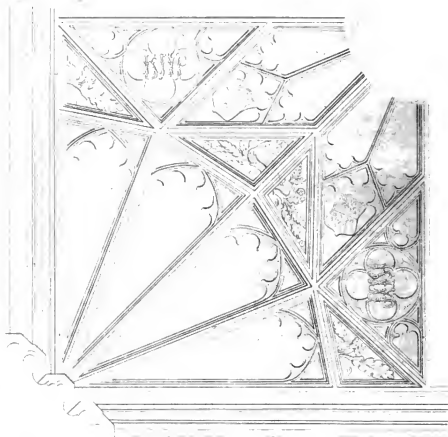
Section of the Wall



DESIGNED BY THE ARCHITECT  
 Window & Detail of Building from the North







## WESTMINSTER ABBEY.

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### PLATE LXVIII.

#### CEILING OF ABBOT ISLIP'S CHAPEL.

ABOUT 1509.

THIS Chapel, which was erected at the latter end of the reign of Henry VII. or in the early part of that of his successor, is situated in the north aisle of the choir, and is a valuable specimen of the architecture of that period. The ceiling (of which the annexed engraving shows one quarter) is in fine preservation, and has a beautiful appearance. The arms upon the shields are those of the abbot, and are repeated eight times; they are, *Erm.* a Fess between three Weasels passant, *Gules*: the word ISLIP within the quatre-foils is also repeated eight times, and the rebus of the abbot, consisting of an eye and the slip of a tree, grasped by a hand with a cuff nubile, is to be found, with some differences in the foliage, in no less than sixteen places. The boss in which the ribs of the ceiling concentrate has been purposely defaced, but it seems to have been elaborately sculptured, we are told with a representation of the Trinity.

The abbot lies buried in the centre of this chapel; he died on the 12th of May, 1532, after governing the abbey with great credit for a period of thirty-two years; he was most anxious to add in every way to the beauty of the church: according to Holinshed, the first stone of Henry the VIIIth's Chapel was laid by him, and during his rule, the western towers (which had been commenced by a predecessor) were carried on, but unfortunately he never completed them. Sir Christopher Wren pulled them down, and the present towers were erected after his designs—a circumstance which every lover of Gothic architecture can never cease to deplore.

WESTMINSTER ABBEY.

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PLATE LXIX.

SECTION OF THE CEILING, AND PANELLING FROM THE WALL  
OF ABBOT ISLIP'S CHAPEL.

THE panelling shown in the annexed engraving is situated on the west wall of this chapel, and, like the remainder of the interior, has been well preserved; the forms are so simple as to require no explanation but what the engraving will readily convey, and the section of the ceiling will be understood by referring to the foregoing plan.

I have just said that the interior of this chapel is in good preservation,—it would be a pleasure if I could say the same of the screen which separates it from the aisle; but the whole of the lower part of one of the compartments has been cut away for the purpose of constructing a new entrance of wood (the original one having been blocked up); by this barbarism the whole effect of the screen has been spoiled.



100' "Square inch" bar

WESTMINSTER ABBEY.

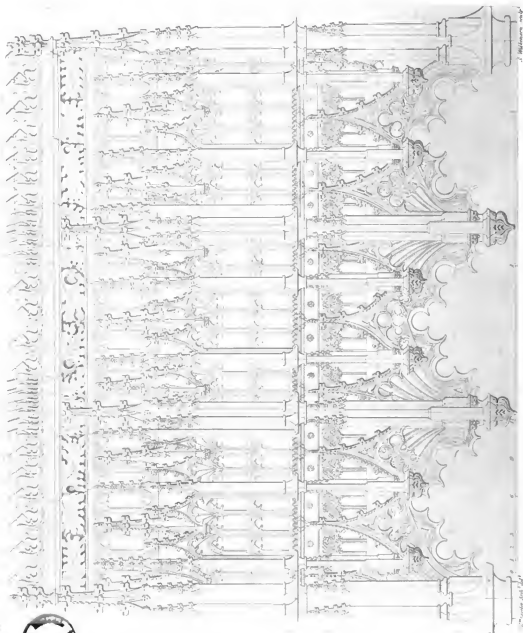
Section of Choir and Elevation of Sanctuary from Choir Chapel

The "Pillar" design









J. H. M. 1850

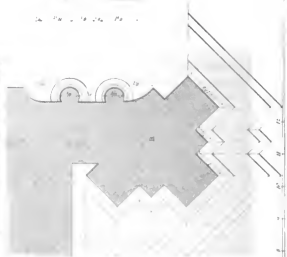
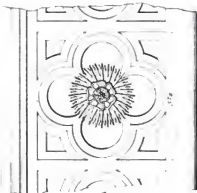
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*Handwritten text, possibly a signature or date, located on the right margin.*

## WESTMINSTER ABBEY.

### PLATE LXX.

#### CANOPY OF THE NICHE OVER THE ENTRANCE TO ST. ERASMUS' CHAPEL.

ABOUT 1520.

THIS most elaborate example of Gothic architecture is another proof how much the Abbey is indebted to Abbot Islip for many of its beauties. It is placed over the doorway of the very small chapel dedicated to St. Erasmus, and may with justice rank among the most beautiful specimens which are to be found here: it is of alabaster and was originally painted and gilt; the sculpture is of the most delicate execution, but it is now in a mutilated condition, and the rich tracery at the back has been cut away to admit a glaring white marble tablet to the memory of a Bishop of Londonderry. I cannot satisfactorily discover whether this niche ever contained a statue, but, judging from its great width in proportion to its height and its want of depth in the plan, I should be inclined to think that it was merely ornamental, and certainly did not contain three figures, as some have suggested.

### PLATE LXXI.

#### NICHE OVER THE ENTRANCE TO ST. ERASMUS' CHAPEL.

THIS plate consists of a plan showing the fan-groining of the soffit of the canopy, and an elevation of the base of the niche; they are so simple as to need no explanation, except what the engravings will readily convey. It may be as well to notice, that on each side of the niche is a large S with the letter I piercing the centre, an eye with a hand holding a slip or branch of a tree, a man slipping from a tree and an eye below it, and also the word ISLIP, which clearly proves this magnificent design to have been the work of that abbot.

### PLATE LXXII.

#### NICHE OVER THE ENTRANCE TO ST. ERASMUS' CHAPEL.

THE third illustration to this magnificent work of art consists of details from different parts of the niche: A is one of the row of quatre-foils at the base of the niche, the radiant rose in the centre was originally gilt; B is a plan of the buttresses and small piers, which support the canopy of the niche, and are divided into two heights by the moulded set off, C; D is the base moulding of one of the small circular piers shown on the plan B; E is a section through the mouldings and quatre-foils forming the base of the niche; and F a section of the mouldings at the base of the buttresses.

## ST. STEPHEN'S CHAPEL, WESTMINSTER.

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### PLATE LXXIII.

#### LONGITUDINAL SECTION OF THE LOWER ORATORY IN THE CLOISTERS.

A longitudinal section, looking south, of the lower oratory in the west side of the cloisters of St. Stephen's Chapel occupies this plate; it was erected by Dean Chambers, in 1530, and is supposed to have been the last piece of Gothic work executed in this country till within a century ago. It is extremely rich and handsome, and is universally admired for its near approach in style of workmanship to the (generally speaking) more elegant designs of earlier days. It stands in the court of the cloisters, its entrance being in the east wall of the west side, and is separated therefrom by a screen, of which the section appears on the right in our plate.

### PLATE LXXIV.

#### TRANSVERSE SECTION OF THE ORATORY IN THE CLOISTERS, LOOKING EAST.

In this plate is shown a transverse section, taken through the centre of the windows, and looking east, showing the semi-octagonal end of this chapel. The lower part of the window, and the wall beneath in the centre, have been cut away to form a door hence into the court of the cloisters.

### PLATE LXXV.

#### TRANSVERSE SECTION OF THE ORATORY IN THE CLOISTERS, LOOKING WEST.

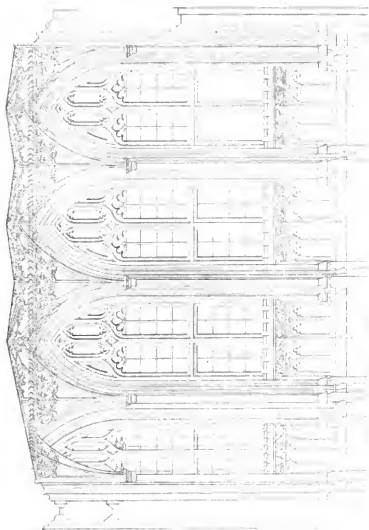
A transverse section of this oratory, taken also through the centre of the windows, looking west, fills this sheet; it shows the glazed screen which separates it from the cloisters.

### PLATE LXXVI.

#### PLAN OF THE ORATORY IN THE CLOISTERS.

A plan of the oratory, taken across the windows, showing the beautiful ceiling, is contained in this plate; upon this specimen it is almost needless to remark; its beauty will readily be acknowledged by all the admirers of the latest style of Gothic architecture.

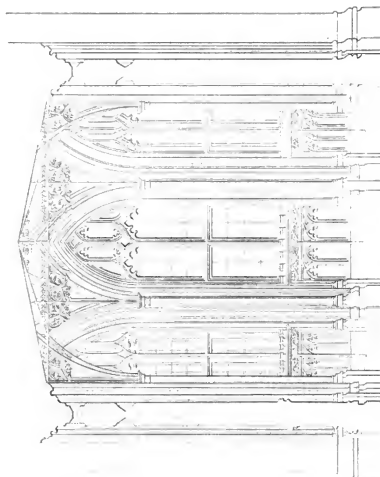




Architectural drawing of a Gothic-style building facade, showing four large arched windows with tracery and a decorative gable roofline.



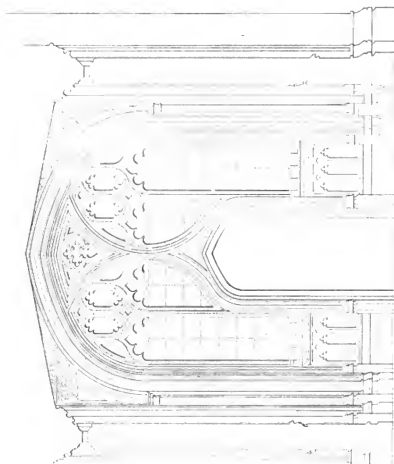




Architect's name and address.

Architect's name and address.







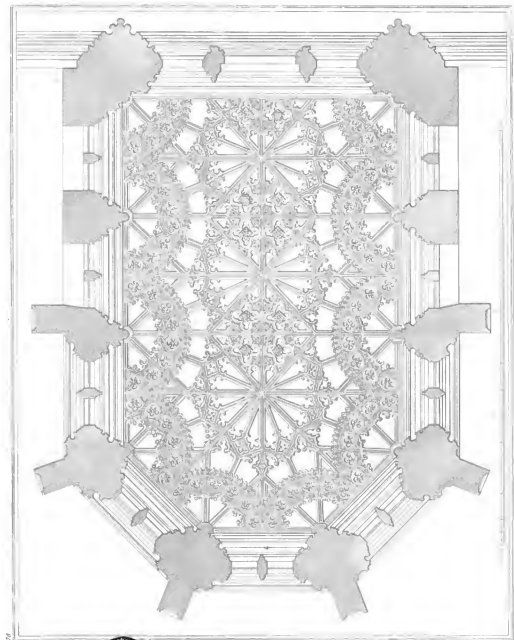














FIGURE 1. SECTION OF VOLT

FIGURE 2. PLAN OF VOLT

Chancel of St. Peter's, New York, with plan section of 1870

## ST. STEPHEN'S CHAPEL, WESTMINSTER.

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### PLATE LXXVII.

#### VARIOUS DETAILS FROM THE ORATORY IN THE CLOISTERS.

IN this plate are contained various details, as follows: A plan of the eastern pier in the south side, opposite that in the external angle of the semi-octagon; a plan of the south-western pier, including the adjoining one in the cloister, and showing the bases; a plan of the door-jamb in the screen; a section of one of the ribs in the ceiling; and the bosses in the plan of the oratory: the circular ones being specimens of those which form the termination of the cusps, and of which we have also shown profiles.

### PLATE LXXVIII.

#### ELEVATION OF THE NICHE IN THE UPPER ORATORY OF THE CLOISTERS.

ABOUT 1530.

THIS beautiful specimen of late Gothic work is situated in the Oratory, or Chantry Chapel, in the upper cloisters of St. Stephen's Chapel; there is a niche on each of the piers between the windows; at the time of the fire, this oratory was deprived of its roof, and the curiosity or mischief of visitors induced them to pull to pieces and destroy whatever was most frangible or portable. Among other things these niches suffered, the pendants of the canopy and pedestals were first carried away, the tracery was broken through for the sake of a portion of the mullion; when a whole piece could not be had parts only were chipped off, and in this state I found them; but from what remained standing, and from fragments discovered in the inside of the canopy (for it is hollow), where they had been thrown, I contrived to make a correct drawing; and have in this plate shown a general elevation of the niche, a plan of the canopy showing the soffit, and a section of the latter, taken parallel to the back, both drawn to a large scale.

ST. STEPHEN'S CHAPEL, WESTMINSTER.

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PLATE LXXIX.

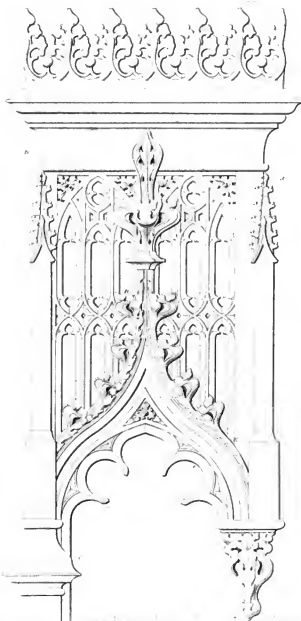
ELEVATION OF THE CANOPY OF THE NICHE IN THE UPPER  
ORATORY OF THE CLOISTERS.

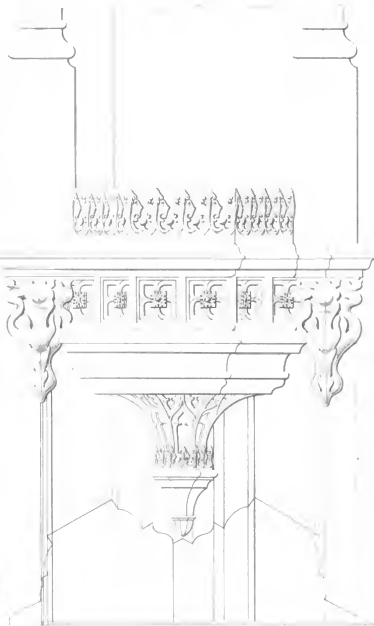
A geometrical elevation of one side of the angular canopy, with such details as were necessary for the perfect elucidation of the subject, are here given, which will render it complete. The ornamental drop, under the centre pinnacle on the right in the plate, was totally destroyed at the time of the fire, but from the fragments which the Author collected, he thinks he has given nearly a perfect restoration. This plate also includes a plan of the ogee-arch moulding, on the line E e; a section of the cornice, full size, marked D; the finial on the pinnacle A at large; one of the crockets on the canopy, marked B; and a section of the set-off moulding of the buttress, full size, C.

PLATE LXXX.

ELEVATION AND SECTION OF THE PEDESTAL OF THE NICHE  
IN THE UPPER ORATORY OF THE CLOISTERS.

THIS plate contains an elevation and section of the pedestal to the niche, drawn to such a scale as to show the whole of the details to the best advantage; few, if any, specimens of Gothic architecture of so late a date can be found to equal this for beauty, indeed, it is rather surprising that at a time when the style was so nearly obsolete, such a piece of elegant workmanship should be found. Below the pedestal I have outlined the plan of the window piers, in which this niche is fixed.




$$H^2 = \lim_{\leftarrow} H^2(\mathcal{F}_i, \mathcal{O}_{\mathbb{A}^1}(\mathcal{F}_i)) = 0$$
 $\mathcal{F} \quad \mathcal{F}_\infty \quad \mathcal{H}(\text{max})$ 

Iteration & Section of  $\mathcal{A}$  related to  $\mathcal{A}$  and  $\mathcal{B}$  and  $\mathcal{C}$  and  $\mathcal{D}$















